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THE
SHAKESPEARE - EXPOSITOR :

AN AID

TO THE PERFECT UNDERSTANDING OF

SHAKESPEARE'S PLAYS.

BY

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EDITOR OF THE 'PLAYS AND POEMS OF SHAKESPEARE.'

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PREFACE.

THE object of this volume is to form a manual for the use chiefly of those who, not being possessed of a voluminous annotated edition, are fain to content themselves with the simple text. But even those who have a perfect Shakespeare library cannot well dispense with it; for my original corrections, which are very numerous, are nowhere else to be found.

It was originally intended to form the complement to my Edition of the Plays, and as such I had announced its immediate appearance. Why it did not appear has been explained in Notes and Queries (3 S. vii. 175), and the statement there made was incontrovertible; for it was the simple truth. The delay, however, has been no injury, but rather a benefit to it. Its relation to the Edition now is that, while it is perfectly independent and suited to any edition, the Edition without it is somewhat like what a Euclid would be without diagrams or demonstrations, as the reader will meet with numerous alterations of the text, and be quite ignorant of how or why they were made. Moreover the errors and oversights which escaped me in it will be found here all corrected.

To my own Edition I regard it, then, as indispensable; and if I were to mention any other to which it is peculiarly adapted, I should say that which is named the *Globe*; for it contains a copious and excellent Glossary—that in mine, which is not by me, is scanty—which, with the Notes and Index of this volume, will leave little unexplained.

It is certainly very disheartening to those who devote their time and labour to the elucidation of our Classic authors to find how small the number is of those readers

who are at all anxious to understand them perfectly. The great majority, in fact, are quite satisfied if they can get at the general meaning of a difficult or obscure passage, and so glide over it. Still I am not without hope that among the tens of thousands who buy, and I presume read, these Plays, there may be found a few, a very few, hundreds who may wish to understand what they read, and will therefore possess themselves of this volume. Profit is not dreamed of, but it is hoped that loss may not be incurred.

When I was preparing my Edition of Milton's Poems, I fell into the habit of correcting the text of our old writers. Hence I have corrected copies of Chaucer, Spenser, the dramatists and others, which mayhap may prove useful to future editors. The corrections of Shakespeare proved so numerous as to form the present volume; but the idea of editing his works never entered my mind till it was proposed to me, when I fear my vanity became interested. I had been confessedly the best editor of Milton, I might perchance stand in the same relation to Shakespeare. My wish had been to be to the Faerie Queen what I had been to Paradise Lost; and I may yet, perhaps, communicate some remarks on it in the pages of Notes and Queries.

It was on the first edition of Collier's Shakespeare that I made my corrections, and of previous emendations, if not noticed there, I knew nothing. I afterwards read the Variorum and later editions; hence I shall often be found saying that I had been anticipated. This was always a source of pleasure to me, as a proof of the correctness of my emendation. Porson, we are told, actually shed tears of joy when on meeting with a copy of Aristophanes with MS. notes by Bentley, he found his corrections had so frequently been anticipated. His delight was still greater when on the discovery of the Ravenna MS. he saw so many of his readings confirmed.

I must confess that experience has given me a good deal of confidence in my own critical powers, and I am

apt to fancy that when I cannot conquer a difficulty it is nearly insuperable. Hence I have been little anxious about learning what has been written by late critics.

At the risk, or rather I should say with the certainty, of being charged with egotism, I will here state the following fact; for why should truth be concealed? As I was one day, many years ago, discussing some points in my 'Tales and Popular Fictions' with the late Mr. Douce, he suddenly exclaimed "Oh, that you had but *my* knowledge! What discoveries you *would* make!" I believe he was right, and that, under more favourable circumstances, I should have done much; but it was not to be.

I have endeavoured to grapple with every difficulty, to leave, if possible, no knot unloosed. Some of my corrections must (many, I think, probably will) be admitted into the text. At the same time, I freely confess that some of these emendations are merely desperate remedies for desperate diseases; and it may be that future critics may have more success than I have had. I have, I believe, advanced the criticism of Shakespeare some stages; and if succeeding critics follow the path I have traced, the Plays will perhaps be, ere long, brought as near their original state as is possible.

I regard the Introduction to the Notes as the most valuable part of this volume, as I have there endeavoured to reduce emendatory criticism to rule and law. I would earnestly recommend the reader to make himself master of it before using the Notes. It would also perhaps be well to do the same with the Index. The chief object of the Life, I may add, is to remove suspicion respecting the poet's private character.

The portions of the text given in the Notes are always that of the original editions, unless when it is otherwise expressed. I have made them as brief as possible, as this book will, of course, only be read in conjunction with the Plays themselves. I have only occasionally given the metrical arrangement; those who would enjoy the pleasure of reading the Plays in

perfect metric order must read them in my Edition. Finally, in very obvious corrections I have not deemed it necessary to state that I had been anticipated.

This is the last of my works ; my literary life here terminates. I am fast approaching the utmost limit set to human life by the Psalmist, my powers are necessarily on the decline, and prudence counsels obedience to the precept:

“ Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus, et ilia ducat.”

T. K.

Belvedere, Kent,
December 20, 1866.

* * I have also contributed to English literature:—
* * The Poems of John Milton with Notes. Two vols.
8vo, 21s.

An Account of the Life, Opinions, and Writings of
John Milton, with an Introduction to Paradise Lost.
8vo, 10s. 6d.

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Page 122, "If thou engrossest," etc. This note should come after the two next.

Page 302, line 2, *for* pulling *read* putting.

LIFE OF SHAKESPEARE.

A FAMILY of the name of Shakespeare—pronounced, it would seem, Shăkspěr—was numerous in Warwickshire during the middle ages. About the middle of the sixteenth century John, the son of Richard Shakespeare, a farmer residing at Snitterfield in that county, was settled at Stratford-on-Avon, and was—though it appears he could neither read nor write—a leading member of the Corporation. Various accounts are given of his trade and occupation. We have proof that in 1556 he was a glover; he was afterwards a farmer or yeoman; Aubrey says he was a butcher; and according to Rowe, he was “a considerable dealer in wool.” He would seem in fact to have been one who was ready to turn to any honest occupation by which money might be made.

In 1557 John Shakespeare married Mary, the youngest daughter of Robert Arden of Wilmecote, a man of good landed property, and belonging to a family of no mean note in the county of Warwick. By her he had either eight or ten children, of whom we need only notice William, the third, who was baptized April 26th, 1564; but the exact date of his birth is unknown. As his father was a member of the Corporation, it is highly probable that, as Rowe asserts, he was sent to the Free School of the town. How long he continued at it, and what he learned there, are matters on which we have no

certain information. He had probably an ordinary English education, and he certainly, as his writings show, had learned some Latin ; but he does not seem to have got beyond the elementary books, and of Greek, if it was taught in the school, he learned nothing whatever. We are told by one authority that he acted as an assistant in the school ; by another that his father took him away early to assist in his own business of wool-stapling or, as the former, namely Aubrey, says, of butchering, who adds that “when he killed a calf he would do it in a high style, and make a speech,”—of course a mere figment. Malone conjectures—and in my opinion not without a show of probability—from the frequent occurrence of law-terms in his dramas, and his correct appreciation of their meaning, that he may have been for some time in the office of an attorney in Stratford. This, however, is all uncertainty ; but at all events, judging from the turn of his mind, I should be inclined to say that, beside his accurate observation of men and manners, he read all the books he could obtain in his native town.

In the registry of the diocese of Worcester is preserved a document bearing date November 28, 1582, securing the Bishop against injury in the case of his licensing certain persons to be married with once asking of the banns. These persons are William Shakespeare, then in his nineteenth year, and Anne Hathaway, then apparently aged twenty-six years ; for she died in 1623 at the age of sixty-seven years : she was therefore about eight years her husband’s senior. When their marriage was celebrated we are unable to learn ; but the baptism of Susanna, their first child, took place on the 26th of May, 1583, just six months after the date of the document quoted above. The natural inference is obvious. Shakespeare, like Burns, knew his wife before the law had made her his ; and, like him, he acted honourably towards her.

This, perhaps the only imprudent act of Shakespeare’s life, has been variously judged. Nothing, we know, is

more common than for young men to fall in love with women older than themselves; and among the class of society to which both parties belonged, instances were, and are, not uncommon of the rules of prudence being transgressed in moments of weakness, while the moral principle remains untainted. We know that Burns's "Bonnie Jean" proved a most exemplary wife; and one of the most truly virtuous and unaffectedly modest women I ever knew was one who had acted thus imprudently. The bride of the future poet was Anne, daughter of Richard Hathaway, a husbandman, or substantial yeoman, of Shottery, a hamlet about a mile from Stratford, an intimate friend, it would appear, of John Shakespeare's; and hence we may presume that an intimacy prevailed also between the two families, and the not unlikely result was what has been stated.

We now have Shakespeare, at the commencement of his twentieth year, a married man, and the father of a child. On the 2nd of February, 1584-85, before he had completed his twenty-first year, were baptized Hamnet and Judith, twins. We hear of no more children of William and Anne Shakespeare; and soon after—most probably in 1586—Shakespeare left Stratford, and set out to seek his fortune in the metropolis. According to Rowe, he fled to escape from the persecution of Sir Thomas Lucy, of Charlecote-park, near Stratford, from whose park he and some other young men had stolen deer—a not unusual, and not very discreditable practice in those days. The knight, we are told, was indignant and vindictive, and the transgressor took his revenge by writing and affixing to the gate of Charlecote-park a satirical ballad, of which the first stanza has been preserved, and which, if genuine, is mere doggrel and utterly unworthy of Shakespeare. He may, however, have so written it on purpose. This is said to have added oil to the fire of the knight's rage, and to escape from it the author fled to London. His biographers in general are of opinion that his resentment against his persecutor did not die out, and that after his death and

the lapse of many years he ridiculed him in the character of Justice Shallow in *The Merry Wives of Windsor*. But this was little in the character of "gentle" Shakespeare; and the whole theory is refuted by the fact that the allusion to "the dozen white *luces*" in the Justice's coat-armour, on which it is founded, does not occur in the original form of that play. It may have been made afterwards by way of joke, and without any malignity.

There is certainly no inherent improbability in this narrative; and it may have had its effect in determining Shakespeare to quit Stratford. But that it should have been the sole cause of his doing so is what I am disposed to question. We must recollect that Shakespeare was a man endowed with genius of the very highest order, and that he must have aspired to a wider field for its exercise than his native town could afford, that he had a family, and that his circumstances were very slender, while those of his father, as we have sufficient evidence, had been greatly reduced. Nor does it appear that he—who, as has been already observed, except in the case of his marriage, was always prudent—set out for London without having a definite object in view.

Now various companies of players, as we learn, were in the habit of visiting Stratford, like other country towns, and performing there in the Guildhall. It can be hardly doubted that Shakespeare, in whom dramatic genius was inborn, must have been excited by these performances, however low the merit of the pieces—perhaps even have felt that he was capable of producing something superior to them of the same kind. He probably then made the acquaintance of the players, one of whom, Burbage, was, it is supposed, a native of the town, and some others, natives of the county, and proposed embracing their profession. He was young, handsome, of animated and even brilliant conversation. There can be little doubt, then, that he met with encouragement, and was readily received among them. This was, it is most likely, in the year 1586, when he was two-and-twenty. Rowe says "he was received

into the company at first in a very mean rank ;” and in 1693 the parish-clerk of Stratford, a man eighty years of age, told a person named Dowdall, that he “ was received into the playhouse as a serviture.” Of course, like almost every other actor, he began at the bottom, having as it were to serve his apprenticeship. This, then, seems to be all true enough ; not so another tradition, related by Johnson as coming from Pope and Rowe, namely, that his first occupation in London was holding gentlemen’s horses at the door of the playhouse, in which business he succeeded so well that he hired boys to act under him. How little like Shakespeare this is need hardly be said.

A question which cannot be answered very satisfactorily is, What did Shakespeare at this time do with his wife and children ? The probability would seem to be, that he left them at Stratford, and, as is most likely, at his father’s, till he should see what success he was likely to meet with in London.

It would seem that for the first few years he was merely an actor ; and if the Ellesmere Papers, published by Mr. Collier, be genuine, he had in 1589 become a sharer in the Blackfriars Theatre. Before this date he may have begun to try his hand at making additions and alterations in the plays of others. Of these we seem to have examples in the Second and Third Parts of King Henry VI. ; and there is a manifest allusion to this practice of his in the following passage of Green’s *Groat’s Worth of Wit*, bought with a Million of Repentance, published after his death in 1592. Green is addressing his fellow dramatists Marlow, Peele, and others ; and he says, “ There is an upstart crow, beautified with our feathers, that with his *Tygre’s heart wrapt in a player’s hyde*, supposes he is as well able to bombast out a blank verse as the best of you ; and, being an absolute Johannes Factotum, is in his own conceit the only *Shake-scene* in a country.” Here the allusion to Shakespeare’s name is quite plain, and the line in italics is a parody on one in one of the plays

which he appears to have thus treated. As this allusion seems to have caused just offence, Chettle, who had given Green's work to the world, took occasion shortly after in a work of his own, his *Kind-hart's Dream*, to make an apology, in which he says of Shakespeare, "Myself have seen his demeanour, no less civil than he excellent in the quality he professes. Besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing that approves his art." We thus see that Shakespeare was regarded as an excellent player (for *quality* then answered to *profession* at the present time), as an elegant writer (*facetious* being employed in its classic sense), and as an upright and honourable man, and further, perhaps, as moving in what we should term good society.

Moreover this work of Chettle's, published at the end of 1592 or beginning of 1593, furnishes what I regard as a proof that Shakespeare had not at that time brought an original piece on the stage ; for speaking of Green he says, "He was of singular pleasance, the very supporter, and—to no man's disgrace be this intended—the *only comedian of a vulgar writer in this country*;" of which last words the plain meaning is, that Green had as yet been the only tolerable writer of English comedy. Now we have sufficient means for judging of Green's comic powers ; and surely no man in his senses would have ventured to write these words, had he been ever so prejudiced, if Shakespeare had already produced the *Comedy of Errors* or *The Two Gentlemen of Verona*. We may therefore venture to assert that neither of these plays was acted earlier than 1593.

We may here, by the way, notice some curious coincidences between Shakespeare and the great comic poet of France, Molière. There is some reason to suppose that both of them were originally connected with the law ; they both went on the stage at, we may say, the age of twenty, or a little later. Shakespeare was in his thirtieth year when he produced his first original play,

Molière in his thirty-second when he wrote *L'Etourdi*; but he had previously given some short pieces. Finally, the former died at the close, the latter at the commencement of his fifty-second year.

The allusion to the poet's literary character in *Kindhart's Dream* was in all probability to his *Venus and Adonis*, which was published in 1593, but which may, as was the custom in those days, have previously circulated in manuscript among his "private friends;" or it may have been to his *Sonnets*, which, as we shall presently see, thus circulated at this time. It is impossible to say when this poem was written; but there certainly is no necessity for supposing, with Mr. Collier, that it was composed at Stratford. Shakespeare's mind easily retained the requisite rural imagery; and with his power of rapid composition and command of language, a very few weeks would suffice at any time for its production. This poem, which he terms his "unpolished lines," and "the first heir of my invention," was dedicated to Henry Wriothesly, Earl of Southampton. It met with general applause, and was followed, in 1594, by *Lucrece*, also dedicated to the same accomplished nobleman. The dedication, commencing with "The love I dedicate to your lordship is without end," would seem to intimate some degree of friendship on both sides; and as Shakespeare's private character, as we have seen, appears to have been most respectable, and Southampton was a well-known admirer of the drama, some kind of intimacy between him and the poet is not by any means improbable. There is also nothing incredible in what Rowe says had been "handed down by Sir William Davenant," of Lord Southampton's having "at one time given him £1000 to enable him to go through with a purchase which he heard he had a mind to." But the amount must be much exaggerated; for none of Shakespeare's purchases that we hear of ever came to so large a sum. Mr. Collier thinks, with some probability, that, as it appears that the Globe Theatre on the Bankside was built in 1594 by the company to which Shakespeare belonged,

Lord Southampton may have given him as much money as his share of the cost came to, which could not well have been more than a few hundred pounds.

It was probably also about this time that he wrote his very enigmatic Sonnets, which Meres, in 1598, calls "his sugred sonnets among his private friends," meaning perhaps which only circulated privately in manuscript. I assign them this early date because their style and language so strongly resemble those of his two poems and his early plays, such as *Love's Labour's Lost*. They were not published till 1609, and then not by the author himself. They seem to have been collected from those who had the manuscripts by a Mr. W. H., whom therefore the publisher in his dedication terms "the only begetter" of them, "begetter" in the language of the time being getter, collector, &c. It has been conjectured, with great probability, that many of them were written in the person of Lord Southampton for the lady with whom he was enamoured; and others may have been written for other persons, a usual custom then of the poets of France and England. I feel almost convinced that few or none of them were written in the poet's own person. Thus in 1598 he was only thirty-four years old, and yet some of them are in the character of a man grey and advanced in years; even in 1609 he was only forty-five.

Along with the Sonnets was published a poem named *A Lover's Complaint*, of the genuineness of which I am rather dubious. There had already appeared, in 1599, under the name of Shakespeare, a catchpenny collection called *The Passionate Pilgrim*, in which are two of his manuscript sonnets, and three of those published the preceding year in *Love's Labour's Lost*, all of them with an altered text.

An account of the dates, &c., of Shakespeare's plays will follow this Life. Here, therefore, it need only be remarked that they extended over a space of less than twenty years (from 1592 to 1610?), during which time he had an active share in the management of the two

theatres, and was also an actor for the whole or the greater part of it. He was, as we may well suppose, with Jonson, Beaumont, Fletcher, and others, a member of the club instituted by Sir Walter Raleigh, and which met at the Mermaid Tavern in Bread Street, in which street, it may be observed by the way, Milton was born during this period. Fuller has left us some account of the wit-combats that used to take place at the Mermaid between our poet and Ben Jonson.

The relations between Shakespeare and his family during this time are in a state of ambiguity, which no conjecture can fully clear up. There is not the slightest ground for supposing that he ever was on ill terms with his wife; and surely we have no right to suppose that, like La Fontaine, he left her in the country while he himself lived in the metropolis; for Shakespeare was a householder, while La Fontaine lived usually in the *hôtels* of his patrons. The more natural supposition is that he would have removed his wife and children to London as soon as he had got a firm footing there. Certainly no entry of the birth of any child of his is to be found in the register of any London parish; but may not some physical change, with which we are unacquainted, have caused his wife to cease from childbearing after the birth of the twins? There is also no entry of this kind in the register of Stratford; and yet it can hardly be that he, any more than La Fontaine, abstained from the bed of his wife in the annual visits which, according to Aubrey's very probable account, he was in the habit of making to his native town. But the burial of his son Hamnet took place in Stratford on the 11th of August, 1596, whence it might appear that the family was living there at that time. To this, however, it may be replied that the family, though usually resident in London, may have been down at Stratford when Hamnet took ill, or that he may have taken ill in London and have been ordered by the physicians to try the effect of his native air, or that, finally, he may have died in London, and his body have been taken down to Stratford for interment with his family,

an act quite in character with Shakespeare. The mist, therefore, remains so far undispeled. But we are also to remember that Shakespeare, as above stated, was a householder in London, which might seem to intimate that he had a family there. It is to me a matter of extreme difficulty to believe that he who created so many of the loveliest female characters that the world has ever witnessed, should have led, as, we may say, he otherwise must have done, an irregular life with regard to the sex; for the effect of such conduct is almost always a degrading view of female nature; and how pure on this subject his ideas must always have been is strongly indicated by the circumstance that three of his most lovely female characters—*Perdita*, *Miranda*, *Imogen*—occur in the very last plays he wrote. We may here note the difference between him and *La Fontaine*. On the whole, then, my opinion is that Shakespeare had his wife and children with him in London, and that his life there was as regular and domestic as his profession permitted.

It has been argued, from a passage in *Twelfth Night*, in which a man is advised always to marry a woman younger than himself, that Shakespeare had felt the evil consequences of the opposite course. But surely we should not press thus closely language resulting from the situation of a character in a drama. And if Shakespeare was so convinced of the ill consequences of such a procedure, how came it that only a few months before his death he gave an apparently cheerful consent to the marriage of his daughter *Judith* with *Thomas Quiney*, who was four years her junior? This objection, then, also may be dismissed, and we remain as uncertain as ever.

We may also venture to deal in a similar way with a passage in the *Tempest* (iv. 1.), condemnatory of the conduct which he and his wife had pursued before their marriage. Further, as the only mention of his wife in his will is an interlineation, bequeathing her his “second best bed, with the furniture,” a want of due regard for her comfort and independence has been inferred. But

this in reality is rather indicative of affection ; for, as Mr. Knight was the first to observe, as his property was mostly freehold, the law provided for her by assigning her what it terms dower. Lastly, the desire which Mrs. Shakespeare is said to have expressed to be buried with her husband is surely some proof of mutual affection.

It would also seem to be a matter of which there can be little doubt, that Shakespeare must have been an indefatigable reader during the first years of his residence in London. It is strange how none of the commentators appear to have been aware of this fact ; for it is the only way of accounting for the remarkable copiousness of his vocabulary. Max Müller, following Professor Marsh, in his Lectures on the Science of Language, having observed, on the authority of a country clergyman, that some of our peasantry have not more than 300 words in their vocabulary, proceeds as follows :—

“ A well-educated person in England, who has been at a public school and at the university, who reads his Bible, his Shakespeare, the Times, and all the books of Mudie’s Library, seldom uses more than about 3000 or 4000 words in actual conversation. Accurate thinkers and close reasoners, who avoid vague and general expressions, and wait till they find the word that exactly fits their meaning, employ a larger stock ; and eloquent speakers may rise to a command of 10,000. Shakespeare, who displayed a greater variety of expression than probably any writer in any language, produced all his plays with about 15,000 words ; Milton’s works are built up with about 8000 ; and the Old Testament says all that it has to say with 5642 words.”

Now how else but by reading could Shakespeare have got such a store of words ? It could not be by conversation, and he surely did not invent more than a few of them. This also tends to prove that *Venus and Adonis* was not written at Stratford ; for his rural vocabulary could hardly have sufficed for such a poem.

But further, I think I am justified in asserting that

during the earlier years of his dramatic career Shakespeare acquired a competent knowledge of the French and Italian languages. As we shall see, some of his plays were founded on Italian tales and plays of which no translation has ever been discovered; and the natural inference then is, that he had read them in the original. As to the French, he must have been able to write as well as read it. As a proof, in his *Henry V.* there are scenes of mingled French and English, which scenes are, like all the prose scenes in our old dramatists, in what I have denominated *metric prose*; and this could only be caused by the whole scene having been the production of the one mind. The French, too, is incorrect, as it is also in the really prose French scene between *Katherine* and *Alice*. It seems therefore probable in the highest degree that Shakespeare was able to write French. In like manner Ben Jonson has shown in his *Alchemist* and elsewhere, that he was able to write Spanish and other languages.

Another curious question is, Was Shakespeare ever out of England? This, too, cannot be determined; but it is clear to me, from various passages of his plays, that he must have been familiar with the sea-shore; and, from his correct use of nautical terms, we might suspect that he had been at sea on board a ship once, if not oftener. I cannot see any equal proof of his having been familiar with mountain scenery; and from the comparative vagueness of his language respecting mountains in *Cymbeline* and elsewhere, I rather suspect that he had never gazed on a mountain-range.

In 1597, the year after he had lost his only son, Shakespeare began to carry into effect his long-cherished project of acquiring property in his native county. For the seemingly trifling sum of £60 he purchased from William Underhill one of the best houses in the town of Stratford, named New Place, built by Sir Hugh Clifton in the reign of Henry VII., consisting of one messuage, two barns, and two gardens, with their appurtenances. It was situated in Chapel-street Ward; and

as, in a note taken of corn and malt during a dearth in the beginning of the following year, we find him set down as the holder of ten quarters, it would appear that his family, if not he himself, must have been residing at that time in this place.

For some years subsequent to this date we find a few notices of purchases &c. in which Shakespeare was engaged, but nothing that throws any light on his personal history. Neither can we ascertain at what time it was that he disposed of his theatric property; for that he did so is plain, as he says nothing of it in his will. It would seem, however, to have been subsequent to 1610. It would also appear that he lived in Stratford in very handsome style, probably exercising a generous hospitality; for we learn from the diary of the Rev. J. Ward, vicar of that town in 1662, that he had *heard* that Shakespeare “spent at the rate of £1000 a-year.” This sum, however, though not by any means so large, relative to the present value of money, as is usually supposed, is utterly incredible; but still it proves the tradition of his housekeeping having been liberal.

On the 5th of June, 1607, Shakespeare’s eldest daughter, Susanna, was married to Dr. John Hall, a physician of some eminence, settled in Stratford. They had but one child, a daughter named Elizabeth, who was married first to Thomas Nash, and secondly to John (afterwards Sir John) Barnard, of Abington, in Northamptonshire. She died in 1649, having had no children by either husband; and with her ended the lineal descent from the great Shakespeare; for Judith, his other daughter, who married a couple of months before his death, though she had three sons, outlived them all, as none of them attained to the age of twenty years. Poetic genius seems fated never to found a family; it is above the vulgar distinctions of human life.

We know not the exact date of Shakespeare’s final departure from London and settlement at Stratford; but it probably was not much later than the year 1610.

His life after his retirement was not destined to be very long. We may picture him to ourselves as passing his days in tranquil enjoyment, interesting himself somewhat in the affairs of the borough, conversing with his neighbours, telling anecdotes of his life in London, reading his Bible and Chaucer, Spenser, and other poets, and no doubt his North's Plutarch, giving occasional play to his wit, in short, leading the life of a wise and sensible man, contented with the condition he had made his mature choice of as most productive of happiness.

It is probable that in his fifty-second year he felt a decline in his constitution which reminded him of the uncertainty of life; for on the 25th of January, 1615-16, he made his Will, which was executed exactly two months later; and on the 23rd of the following April he breathed his last. He was buried in the church of Stratford, where his grave and monument may still be seen. The disease of which he died is unknown. The vicar, Mr. Ward, already referred to, says, "Shakespeare, Drayton, and Ben Jonson had a merry meeting, and, it seems, drank too hard; for Shakespeare died of a fever there contracted." This no doubt is not impossible, but it is not very probable. If we may judge from passages in his plays, Shakespeare was an enemy to deep drinking; and it is hardly likely that he should, so late in life too, have committed such excess (worthy only of a Burns) as is here supposed, even in the company of Ben Jonson, a visit from whom to Stratford, if he had made it, would with its consequences in all probability have formed part of his communications to Drummond two years later. We may then, I think, safely venture to reject this account of Shakespeare's death, and acknowledge that its cause is utterly unknown, and will probably always remain unknown.

It would appear from Shakespeare's Will that he had at the time of his death but very little money; for, excepting a few trifling legacies, the only sum mentioned is £300 which he left to his younger daughter Judith, making apparently a very unequal division of his pro-

perty; for to his elder daughter Susanna he left all his lands, tenements, etc., in Stratford and elsewhere, the value of which must have been very far beyond that of the sum devised to Judith. In fact we might suppose that the property enumerated in a general way in his Will had cost more, and were of greater value than would seem to be indicated.

It might be supposed that the cause of this unequal division was displeasure at Judith's marriage; but, beside that we have no proof of any such feeling towards her, the real cause lies evidently far deeper. It was his passionate desire to be the founder of a family in his native county. This it was that animated all his theatric exertions, and he regarded the wonderful creations of his genius merely as means to this one great end. We might have presumed that the death of his only son in 1596 would have given a check to this passion; but, on the contrary, it was, as we have seen, in the very next year that he commenced purchasing property in Warwickshire; and we also find that in that year, or more certainly in 1599, a grant of arms was made to John Shakespeare by the Heralds' College, in which he was authorized to impale the bearings of the Ardens, his wife's family, with his own; and the probability would seem to be, that previously the Shakespeare family had had no coat of arms. By a statute, however, of the later Plantagenets every freeholder was to have his proper *seal* of arms; and that of the Shakespeares may have been the eagle and spear, whence the Heralds easily formed the coat of arms used by Shakespeare. In obtaining this, John Shakespeare must have acted under the influence and at the expense of his son William.

In his Will, Shakespeare leaves his lands, tenements, &c. to his daughter Susanna, and after her death to her eldest son and his heirs male, and, in default of heirs male of him, to her second son, and so on to the seventh son, and, in default of such issue, to his *niece* (*i. e.* granddaughter) Elizabeth Hall and her heirs male,

and, in default of them, to his daughter Judith and her heirs male, and, in their default, to the right heirs of the testator.

Every precaution we see was here taken, but all in vain ; for, as we have hinted, it seems to be the order of Providence that literary genius should not be the foundation of worldly rank and greatness. Most persons will here call to mind the parallel case of Sir Walter Scott, who, too, as fondly and as vainly yearned to be the founder of a part of the rural aristocracy of his native land, and in whose eyes it was greater to be Laird of Abbotsford than the author of Waverley. But the advantage was on the side of the bard of Avon ; for *he* sought no literary fame, content with a life of peace and competence, while the Scottish baronet would fain have had literary fame as well as wealth and title. How different were the latter days of the two men !

From what precedes—few, very few, as the circumstances are—some faint idea may be formed of Shakespeare as a man. As a poet, his works present him to us, in all his fulness, as the most wonderful dramatic genius that ever the world has seen, ranging with equal ease from the lowest to the highest point of the whole scale of the drama, from the broad farce of the Comedy of Errors, through the enchanting light and graceful comedy of *As You Like It*, and similar pieces, up to the sublimest tragedy of *Macbeth*, *Lear*, *Othello*. Of him alone can this be asserted. We have no reason to suppose that the great tragic poets of Greece, any more than those of France, excelled also in comedy ; while the dramatists of Spain notoriously failed in tragedy, and their comedy, gay, spritely and animated as it is, depends chiefly on plot and intrigue, and is greatly deficient in variety of character.

Mr. Dyce has justly observed how absurd it is to say that Shakespeare was, though the greatest, only one of a race of contemporary giants. The poetic greatness of Jonson, Fletcher, and Massinger was doubtless beyond

that witnessed in most other ages of the world ; but surely they were but as the stars to the sun when compared with Shakespeare. In like manner I apprehend few will agree with the following character of Shakespeare as a poet, drawn by Gifford in his Introduction to the Plays of Massinger.

“ The claims of this great poet on the admiration of mankind are innumerable, but rhythmical modulation is not one of them ; nor do I think it either wise or just to hold him forth as supereminent in every quality which constitutes genius. Beaumont is as sublime, Fletcher as pathetic, and Jonson as nervous. Nor let it be accounted poor or niggard praise to allow him only an equality with these extraordinary men in their peculiar excellencies, while he is admitted to possess many others, to which they made no approaches. Indeed if I were asked for the discriminating quality of Shakespeare’s mind, that by which he is raised above all competition, above all prospect of rivalry, I should say it was WIT.”

That Shakespeare possessed that *aroma* of humour which we denominate *wit*, beyond any of his contemporaries or successors, is a matter about which, I think, there cannot be two opinions. I will not deny that in nervousness Jonson may have equalled him, but I certainly know not where to look for the sublime in Beaumont which rivalled that of Macbeth and Lear ; and unquestionably I should never even dream of putting the morbid softness of Fletcher in comparison with the genuine manly pathos of Shakespeare. There was however one thing in which I must confess they all exceeded him—perspicuity ; for though in many, very many parts of his plays the language is most lucid and unconstrained, there are others—in Troilus and Cressida for instance—which task the intellect to understand them, and which never could have been intelligible to an ordinary audience. But the fact is, neither he nor any other of his brother dramatists ever seems to have asked himself the simple question, Will the audience

understand this? I finally must assert, in opposition to Gifford, that, where Shakespeare's verse is uninjured, we have abundant proof that no poet ever excelled him in "rhythmical modulation," and that, when we would produce the most melodious verse in our language, it is in his plays that we shall find our best specimens. It seems to me quite idle to say with Coleridge that Shakespeare's verse is peculiar in rhythm and structure; for, from the nature of verse, it could not be so. It is just as idle to say with Johnson that the blank verse of Thomson is not that of Milton. The difference in such cases lies wholly in the language; and that of Shakespeare is peculiar. This is caused by an excess of figurative expression, in which his metaphors are often broken and confused and his similes imperfect, by inversions and transpositions, and by the use of words in unusual and even incorrect senses.

Shakespeare's power of observation must have been not merely extensive but marvellous:—

"He walk'd in every path of human life,
Felt every passion, and to all mankind
Doth now, will ever, that experience yield
Which his own genius only could acquire."

Nothing, in fact, high or low, seems to have escaped him; he discerned the nicest shades and varieties of looks, of manners, of language. He had also, in a remarkable degree, that power—that clairvoyance, as we may perhaps venture to term it—so requisite to the dramatist and the novelist, of developing from the faintest sketch, the merest outline, the entire of a character, with its appropriate sentiments, action, and language. In the number and variety of characters no writer ever equalled him, and all are fully and completely delineated, none are, as in other dramatists, mere sketches. Some, such as his Clowns, are peculiar to himself; we meet with no Clowns in the dramas of his contemporaries and successors,—the Gracioso of the Spanish drama, an independent creation, being the nearest approach to them. But of all his creations what has always most astonished me are his

women. They are exclusively his own ; Fletcher, Massinger, or any other, has nothing like them. Perhaps the nearest approach is made in Spain also, by Cervantes ; in whom, however, as in the Spanish drama, they want variety. They would seem to have been produced, if I may so express it, by a projection of his own gentle and noble nature into female forms ; for he surely never met his Rosalinds, Mirandas, and Perditas in real life, though he *may* have had some faint sketches of some of them in his own daughters. He seems to have shrunk almost instinctively from portraying bad women. Goneril and Regan alone are unredeemed ; for Lady Macbeth is awful, not detestable, and even the Queen of Cymbeline is but an Agrippina, for like her she is criminal but not selfish.

In fine, though I will not, with Mr. Buckle, term Shakespeare “the greatest of the sons of men”—for I cannot give that preeminence to imagination, observation, and language over the other mental powers, so as to place him above Aristotle and Newton—I will say here of him, as I have said in my ‘Life of Milton’ that “he was the mightiest poetic mind that Nature has ever produced,” and that, in his case, statues and other memorials are utterly needless and superfluous. If we are asked for his monument, we should simply point to his Plays and say,—*Monumentum si quæris, inspice!* and, in my opinion, he consults best for the poet’s fame who seeks to restore his works to their pristine form.

The reader will see by this sketch how little is really known concerning Shakespeare. I have endeavoured, as will be seen, to rectify some points in his biography.

EDITIONS, DATES, AND ORIGINS OF SHAKESPEARE'S PLAYS.

IN 1598 appeared a work, named *Palladis Tamia*, written by Francis Meres, in which among other passages respecting Shakespeare we meet with the following :—

“As Plautus and Seneca are accounted the best for comedy and tragedy among the Latines, so Shakespeare among the English is the most excellent in both kinds for the stage. For comedy witness his *Gentlemen of Verona*, his *Errors*, his *Love Labour's Lost*, his *Love Labour's Won*, his *Midsummer's Night Dream*, and his *Merchant of Venice* ; for tragedy his *Richard II.*, *Richard III.*, *Henry IV.*, *King John*, *Titus Andronicus*, and his *Romeo and Juliet*.”

Critics have hence inferred that these were Shakespeare's only plays written before 1598 ; but they have not observed that, moved probably by a love of symmetry and uniformity, Meres has given just half a dozen of each ; and as in reality there were only five of our author's original tragedies then in being, he adds a play to which he could at most have only given a few touches, omitting the two Parts of *Henry VI.*, for which he had done a vast deal more. In like manner he seems in his list of comedies to have omitted *The Taming of the Shrew*, which must be regarded as the least original of the comedies, and which the language and verse prove to belong to this period of his plays. It is generally agreed that Shakespeare never himself gave a play to the press ; those, then, of which there are editions published during his lifetime, must have been printed from copies surreptitiously obtained, perhaps from the prompter. Hence their inaccuracies and imperfections. There is a theory indeed that they may have been taken down in short-hand during representation ; but this theory seems only tenable in a single instance, *Henry V.*, and the practice must have found a strong obstacle

in the metre, to speak of no other difficulty. My opinion is that when once a copy of a play had been obtained and printed, it became the groundwork of all the subsequent editions which were printed from it, sometimes with corrections, made by the printer himself or by some man of letters employed by him for the purpose—except in such cases as *Romeo and Juliet*, or *The Merry Wives*, where the author had himself “corrected, augmented, and amended” his play. I may add that our forefathers, like the Orientals, had not our ideas about adhering strictly to the text of an author. If they thought they could improve it, they never hesitated to do so. I will now briefly state what is of most importance respecting the editions, the dates, and the origins of these immortal dramas.

COMEDIES.

THE COMEDY OF ERRORS.

Edition. Only in the folio, 1623.

Date. As it is mentioned by Meres it must be anterior to 1598. It was probably Shakespeare’s first original piece. From the plain allusion (III. 2) to the civil war in France, it must have been written before February 1594, in which year Henry IV. was crowned. I have shown above that it could not have been acted earlier than 1593.

Origin. It is manifestly founded on the *Menæchmi* of Plautus; but Shakespeare hardly went to the original. He may have merely got an account of that piece from some learned friend; and there was a piece named *The Historie of Error*, which was played at Hampton Court before the Queen, on New Year’s day 1576-77, which may have been formed on the *Menæchmi*. The proper title of this play seems to have been simply *Errors*, and *The Comedy of Errors* is like *The Tragedy of Macbeth*, &c.

THE TWO GENTLEMEN OF VERONA.

Edition. Only in the folio, 1623.

Date. Anterior to 1598 as it is in Meres's list. The critics have not observed that the resemblance is so strong between Act III. Sc. 1 of this play, and Act I. Sc. 2 of Lyly's *Midas*, that the one must have been taken from the other. In my opinion our poet was the borrower, as his scene is so superior to Lyly's. Now *Midas* was printed in 1592; but Shakespeare, it may be said, may have seen the play acted, or he may have written that scene, and added it to his play after he had read Lyly's; so the present comedy might have been written before 1592. This, however, I have shown to be at the least very unlikely. Though in my edition of the Plays I have given, as here, precedence to The Comedy of Errors, I do not feel at all certain upon the point, and would by no means assert that this is not rather "the first heir of his [dramatic] invention."

Origin. The plot seems to have been, in the main, of our poet's own invention; though what relates to Proteus and Julia may have been suggested, mediately or immediately, by the story of Felix and Felismena in the *Diana* of Montemayor. Indeed the points of resemblance are such that I feel confident the poet must have been acquainted with that part of the *Diana*; and yet it was not translated till 1598. Might he not have learned it from some one who had read the work in Spanish?

LOVE'S LABOUR'S LOST.

Editions. 4to, 1598; in the folio, 1623.

Date. We have no means of ascertaining the exact time of its composition; but from internal evidence we must regard it as one of our author's earliest pieces, yet, I think, later than those I have placed before it.

Origin. It is apparently wholly our poet's own invention, as no novel, play, or anything else at all resembling it has been discovered.

ALL'S WELL THAT ENDS WELL.

Edition. Only in the folio, 1623.

Date. Meres, as we have seen, terms one of Shakespeare's comedies "Love Labour's Won." Among our author's extant comedies there is none with that title, and we have no reason whatever for supposing any original play of his to be lost; while on the other hand the subject of the present play accords most accurately with that title. It has therefore been conjectured, with great probability, that this is one of Shakespeare's early plays, which he altered and improved at a later period, giving it at the same time a new title. We can certainly discern in it the style and mode of composition of two different periods—the riming scenes, for instance, belonging to the earlier one. It is to be observed of these riming scenes, that they only occur in the three preceding plays, and in *Romeo and Juliet*, in all which plays soliloquies, letters, &c. are in stanzas—like the sonnets in Spanish plays; and the very same is the case in the present play, and in it alone of the later ones; whence we may fairly conclude that it belonged to the early period. The second act seems to retain, both in the serious and the comic scenes, much of the original play unaltered; and every one must be struck with the resemblance of the style in it to that of *Love's Labour's Lost*.

Origin. The tale of Giletta di Narbona in Boccaccio's *Decameron*, which Shakespeare may have read in the original, or in the translation in *Painter's Palace of Pleasure*. The comic scenes are, of course, our author's own, as usual.

A MIDSUMMER-NIGHT'S DREAM.

Editions. 4to (by Fisher), 1600; 4to (by Roberts), 1600; in the folio, 1623.

Date. Anterior to 1598, as it is mentioned by Meres. I do think that in Act II. Sc. 1 there is an allusion to the state of the weather in the summer of 1594, and that Shakespeare may have been writing this play at

that very time. I therefore incline to give that year, or 1595, as the date of its composition.

Origin. Purely and absolutely the whole the poet's own invention. He was well read in Chaucer, in Golding's Ovid, and in North's Plutarch, where he got the names of his characters and some circumstances.

THE TAMING OF THE SHREW.

Edition. Only in the folio, 1623.

Date. We have no means of ascertaining the exact date of this play; but the style proves it to belong to Shakespeare's early period. The reason of its omission by Meres has been already given.

Origin. It is a *rifacimento* of an anonymous play, first printed in 1594, though perhaps written and acted some time earlier, and termed "The Taming of a Shrew," and it may be anterior to the *Midsummer-Night's Dream*; the date 1594 would seem to have some connexion with both plays. The incident of the Pedant personating Vincentio was taken from *The Supposes*, a translation by Gascoigne of Ariosto's *I Suppositi*.

THE MERCHANT OF VENICE.

Editions. 4to (by Roberts), 1600; 4to (by Heyes), 1600; in the folio, 1623. The two 4tos are in effect the same; for Heyes's was printed by J. R., *i. e.* James Roberts, who probably had contrived to get a transcript from the copy in the theatre, and then may have made some arrangement with Heyes for the publication.

Date. It is in Meres's list, and it was entered by Roberts in the Stationers' Registers 22nd July 1598; so that it was probably first acted in that or the preceding year. It is, I think, certainly later than any of the preceding comedies.

Origin. The remote origin of the incidents both of the bond and of the caskets is the *Gesta Romanorum* portions of which had been translated and published by Robinson in 1577. The incident of the bond is also in *Il Pecorone* of Ser Giovanni Fiorentino, first printed

in 1558, and which Shakespeare may have read. There was also a ballad on the subject, in Percy's *Reliques*, with which he may have been acquainted.

AS YOU LIKE IT.

Edition. Only in the folio, 1623.

Date. It is posterior to 1598, as Meres does not mention it, and was entered in the Stationer's Registers, August 4, 1600, by the booksellers Wise and Aspley; but for some reason, which we cannot now discover, they did not print it.

Origin. It is founded on Lodge's novel of *Rosalynde*, of which the chief origin was *The Coke's Tale of Gamelyn*, ascribed, but wrongly, to Chaucer. The characters of Jaques, Touchstone, and Audrey, and of course all the comic scenes, are Shakespeare's own.

MUCH ADO ABOUT NOTHING.

Editions. 4to, 1600; in the folio, 1623.

Date. Not being mentioned by Meres, it is posterior to 1598; and as it is said, in the title-page of the 4to, that "it hath been sundry times publicly acted," it may have been written in 1598, and may be older than *As You Like It*; but we have no means of deciding.

Origin. The story of *Ariodante* and *Ginevra* in the *Orlando Furioso*, which Shakespeare may have read either in the original or in Sir John Harington's translation, published in 1591. The story had also been translated by Beverley and Turberville; and there was a play on it, performed before the Queen on Shrove Tuesday 1582-83; so that it was well known. Shakespeare's other authority was the novel of *Timbreo di Cardona*, &c., in *Bandello*, in which occur the names *Pietro di Aragona*, *Messina*, and *Felicia Lionata*, and with which therefore Shakespeare must have been acquainted. As there was no known translation of it, save a French one in Belleforest's *Histoires Tragiques*, I am of opinion that Shakespeare had read the original Italian. It need hardly be added that all the comic scenes and characters are our author's own.

THE MERRY WIVES OF WINDSOR.

Editions. 4to, 1602; 4to, 1619; in the folio, 1623.

Date. It was entered in the Stationers' Registers 18th January 1601-02, and was, consequently, written between 1597 (it is not in Meres's list) and that date; but we have no means of ascertaining the exact time. Mr. Dyce thinks it was written before 1600. It may be observed that, though some of the characters are the same as those in Henry IV. and Henry V., it is quite independent of these plays. I must here remark that the play is so brief, and, as it were, elementary, in the 4tos as compared with the folio, that it seems quite clear that the poet revised and augmented it some time after its first appearance; and this gives some probability to the tradition of its having been written at the command of the Queen, and in a few days, possibly in 1598 or 1599. Further, as in the 4tos there is no allusion whatever to the Lucy coat of arms, it is highly improbable that the poet showed in it any ill feeling towards that family. Lastly, the occurrence in the 4tos of numerous riming couplets which are not in the folio, completely upsets Mr. Collier's theory of that edition having been made up from memory, and from notes taken at the theatre. The expression "*king's English*" (I. 4) might seem to indicate that the enlargement of the play was not made till after the accession of James. The change, however, of *queen* to *king* may have been made by the Editors; but surely Shakespeare must have been aware that Falstaff lived in the time of the Henries.

Origin. Though some Italian and English tales are referred to as the possible sources of the plot, we may, I think, regard it as, at least in the greater part, Shakespeare's own invention. There is, however, a strong resemblance in part of it to a German play by Duke Henry Julius of Brunswick, who died in 1611. See on *The Tempest*.

TWELFTH NIGHT.

Edition. Only in the folio, 1623.

Date. We learn from the MS. diary of a barrister named Manningham, that this play was performed in the Middle Temple, on the 2nd of February 1601-02. It was therefore written between 1697 and that date; but the exact time is quite uncertain.

Origin. The more remote origin of this play is apparently one of the tales of Bandello, which Shakespeare may have read in the original, or in a French or English version of it; for there were such. But the Rev. Jos. Hunter directed attention to three Italian comedies, two named "Inganni"—one of which is noticed by Manningham—and a third named "Gl' Ingannati," or "Il Sacrificio;" and the resemblance between this last and Twelfth Night is so strong that it is hardly possible to suppose that Shakespeare was unacquainted with it. If so, as it was never translated, as far as we know, he must have read it in the original Italian, which was printed in 1537.

N.B. The reader will observe with respect to these last four comedies, that all that we know with certainty respecting their date is that they were written between 1597 and 1600 or 1602. The arranging of them is little more than guess-work. I have placed first those that we *know* to have been written before 1600.

MEASURE FOR MEASURE.

Edition. Only in the folio, 1623.

Date. In the Accounts of the Revels at Court, we are informed that this play was performed at Whitehall December 26, 1604. It was therefore probably written in that or the preceding year.

Origin. "The right excellent and famous History of Promos and Cassandra, a drama in Two Parts, by George Whetstone," published in 1578. Whetstone's drama was taken from one of the tales in the Hecatomithi of Cinthio, which Shakespeare may also have read. The comic scenes are of course all his own.

THE WINTER'S TALE.

Edition. Only in the folio, 1623.

Date. It appears from the MS. diary of Dr. Forman, that he saw this play performed at the Globe, May 15, 1611; it was also performed at Whitehall on the 5th of November following. Its exact date cannot be assigned; but the great probability is that it could not have been written earlier than 1610. I am disposed to regard it as anterior to *The Tempest*, which was probably the last play that ever Shakespeare wrote. When we consider the probable date of this play, we see how utterly untenable is the theory of some writers that it was an indirect apology for Anne Boleyn, and a direct compliment to her royal daughter. I may here observe that those ingenious persons who find allusions (except in a very few plain instances) to public events and public persons in Shakespeare's plays merely waste their own and their readers' time. Thus Sir Philip Sidney died the very year the poet came to London; and yet we are told that he is figured in *Hamlet*, a play not written till many years afterwards!

Origin. With the exception of the comic scenes—which as usual are wholly Shakespeare's own—it was founded on Green's popular novel of *Pandosto, The Triumph of Time*.

THE TEMPEST.

Edition. Only in the folio, 1623.

Date. As it (II. 1) copies a passage from Florio's translation of Montaigne's *Essays*, published in 1603, we may assume that it is posterior to that year; and Malone has directed attention to the shipwreck of Sir George Somers on the island of Bermuda in July 1609, which may have suggested the scene of "*The Tempest*." We may therefore venture to assume that it may have been written not long after the account of that event reached England.

Origin. Collins, the poet, told Warton that he had

seen a romance called "Aurelio and Isabella," printed in Italian, Spanish, French, and English in 1588, which was the original of the Tempest. But no such romance has ever been discovered, and it may justly be questioned if ever such a one existed. Still it is not improbable that Shakespeare may have heard or read some story of people cast away on a desert island. There is also a German play by Jacob Ayrrer of Nuremberg, who died early in the seventeenth century, named "Die schöne Sidea," which in its plot and principal characters, bears so strong a resemblance to The Tempest that it is very difficult to avoid supposing a connexion between them; and it might thence appear that Collins was correct, for Shakespeare could hardly have had any knowledge of a German drama. It may, however, be said that he got his knowledge of the plot, &c., from one of the English actors who, as it is now well known, used to go over and perform in Germany.

HISTORIES.

THE LIFE AND DEATH OF KING JOHN.

Edition. Only in the folio, 1623.

Date. Anterior to 1598, as it is in Meres's list.

Origin. It was founded on a play called "The First and Second Part of the Troublesome Reign of King John of England," published in 1591.

THE LIFE AND DEATH OF KING RICHARD II.

Editions. 4to, 1597; 4to, 1598; 4to, 1608; 4to, 1615; in the folio, 1623.

Date. The exact date cannot be ascertained; but from the style I should be inclined to regard it as one of Shakespeare's earliest plays.

Origin. Hollinshed's Chronicle, and an older play on the same subject.

THE FIRST PART OF KING HENRY IV.

Editions. 4to, 1598; 4to, 1599; 4to, 1604; 4to, 1608; 4to, 1613; in the folio, 1623.

Date. All we can say is, that it was anterior to 1598, and was most probably written in 1597.

Origin. Hollinshed's Chronicle, and an anonymous play called "The Famous Victories of Henry V." The comic scenes are entirely Shakespeare's own, both in this and the two succeeding plays.

THE SECOND PART OF KING HENRY IV.

Editions. 4to, 1600; in the folio, 1623.

Date. Apparently in one of the years between 1597 and 1600. As has been already observed, it could hardly have been in existence when Meres wrote, or he would not have placed Titus Andronicus in his list. It is an objection that before 1597 Shakespeare had changed the name Oldcastle to Falstaff in the First Part, while in the 4to edition of this play a speech (i. 2) has the prefix *Old.* instead of *Fal.* But surely that may have been a slip of the copyist's memory, in consequence of *Oldcastle* having been the original title.

Origin. The same as of the First Part.

THE LIFE OF KING HENRY V.

Editions. 4to, 1600; 4to, 1602; 4to, 1608; in the folio, 1623.

Date. As in the chorus to Act v. there is an evident allusion to the expedition of the Earl of Essex to Ireland, whither he went in April 1599, and whence he returned in the following September, it would seem to be clear that the play was acted in the interval between those two months. The insertion of this passage seems to be inexplicable on any other hypothesis. This also proves that the choruses formed a part of the original play, though they are not to be found in the 4to editions, which, it is well known, are scandalously imperfect.

Origin. The same as that of the two preceding plays.

THE LIFE AND DEATH OF KING RICHARD III.

Editions. 4to, 1597; 4to, 1598; 4to, 1602; 4to, 1605; in the folio, 1623.

Date. Anterior, of course, to 1597. I incline to regard it as posterior to King John and to Richard II.; for it has no stanzas and no riming passages. It is also very free from quibbles and plays upon words, except in the unfortunate soliloquy of Richard in the last act—a wonderful instance of want of taste, and even of judgment. The same may be said of the scenes between Richard and Lady Anne and the Queen.

Origin. Hollinshed, and probably More.

THE LIFE OF KING HENRY VIII.

Edition. Only in the folio, 1623.

Date. The following memorandum is in the Stationers' Registers:—"12 Feb. 1604 [-5]. Nath. Butter. Yf he get good allowance for the Interlude of K. Henry the 8th, before he begin to print it, &c." This has been supposed to be the present play; but the style militates against this supposition. I offer the following proof, which has never, that I am aware of, been observed. In his early plays Shakespeare very rarely puts the preposition or conjunction at the end of one line and the noun or verb at the beginning of the next; in his succeeding ones he does so more frequently, and in his latest he is rather profuse of the practice. Now this construction is as frequent in Henry VIII. as in Coriolanus, Cymbeline, The Winter's Tale, and his other later ones, whence it might seem that it should be referred to the same epoch. We are told, indeed, that in 1613 the Globe Theatre was set on fire and burned down by the discharge of chambers in a new play called "Henry VIII.;" but it is hardly possible that it could be this play, as Shakespeare had retired before that year.

Origin. Hollinshed's Chronicle.

TRAGEDIES.

ROMEO AND JULIET.

Editions. 4to, 1597; 4to, 1599; 4to, 1609; in the folio, 1623. There is also an undated 4to issued by Smethwick, the publisher of that of 1609, in which many typographical errors are corrected.

Date. In Act i. Sc. 2, the Nurse says, "'Tis since the earthquake now eleven years;" and, as Tyrwhitt justly observed, this could only have been the earthquake which was felt in England on the 6th of April 1580. It was quite in Shakespeare's way to make the allusion; and this would give 1591 as the year in which this play was first performed. This, then, *may* be the true date, though I greatly doubt of it; I should rather say, entirely reject it; for it surely can hardly be anterior to the first two comedies. The play, as appears from the 4to, 1597, was little more than a sketch of that which appeared, "corrected, augmented, and amended," in 1599.

Origin. The remote original is the tale of Pyramus and Thisbe in Ovid's *Metamorphoses*, from which an Italian writer named Luigi da Porto made a tale, printed in 1535. A tale formed from this was given by Bandello in 1554; and in 1562 a poem of *Romens and Juliet*, by Arthur Brookes, taken from Bandello's, or rather from the version of it in Belleforest's *Histoires Tragiques*, was published in London; in 1567 the same tale, also from Bandello, appeared in *Painter's Palace of Pleasure*. Shakespeare chiefly followed Brooke; but he had also read the *Palace of Pleasure*, and probably Bandello's tale in the original.

HAMLET.

Editions. 4to, 1603; 4to, 1604; 4to, 1611; 4to undated (probably in 1607); in the folio, 1623.

Date. On the 26th of July 1602, an entry was made in the Stationers' Registers of "A Booke, The Revenge of Hamlett, prince of Denmarke, as yt was latelie acted,

by the Lord Chambelayn his servantes." There can be little doubt that this was the present play. The text of the 4to, 1603, is in such a mangled, wretched condition, that it has not unreasonably been conjectured that it was formed from notes made during the representation. As in this the Polonius and Reynaldo of the present play are called Corambis and Montano, it is probable that the play received much addition and alteration; for the 4to, 1604, gives it "enlarged to almost as much again as it was, according to the true and perfect coppie." This play being so popular, it is not unlikely that the author may have frequently retouched it. It is very remarkable that it is by many degrees the most faulty of his plays, abounding, we may say, in incongruities, contradictions, and improbabilities.

Origin. Apparently a novel called *The Hystorie of Hamblet*, translated from Belleforest. There seems also to have been an older play on the subject.

OTHELLO.

Editions. 4to, 1622; in the folio, 1623. There is also a 4to, 1630; but it is of little value, as it was evidently made not from a MS., but from the two preceding editions with some conjectural emendations. To the 4to, 1622, is prefixed—as to *Troilus and Cressida*—an Epistle "from the Stationer [Thos. Walkley] to the Reader."

Date. From the Accounts of the Revels, we learn that this play was performed at Court, November 1st, 1604; and if the Egerton Papers, published by Mr. Collier, can be relied on, it had been performed before Queen Elizabeth. In them we meet as follows:—"6 August, 1602. Rewards to the vaulters, players, and danciers—of this x^{li} to Burbidge's players for Othello—lxiiii^{li} xviii^s x^d." "The part of the memorandum which relates to Othello," says Mr. Collier, "is interlined as if added afterwards." Mr. Halliwell asserts that Othello must have been written even before 1600; for in a MS. of that date, entitled *The Newe Metamor-*

phosis, &c., is a passage evidently, he thinks, imitated from "who steals my purse steals trash" in Othello. But, though Mr. Halliwell thinks otherwise, this passage may have been a later insertion; or it may be a mere coincidence, a thing much more common than is usually supposed. At all events Othello was written, at latest, in 1604. I know not if it has been observed that Voltaire evidently had Othello in his mind when writing his *Zaïre*.

Origin. The only known source of this play is a tale in the *Hecatommithi* of Cinthio; and as no English translation of it is known to have existed, the obvious and natural inference is that Shakespeare had read it in the original. There was, however, it seems, a French translation: Paris, 1584.

JULIUS CÆSAR.

Edition. Only in the folio, 1623.

Date. The real date of this play is very uncertain, and I am very dubious whether I am right or not in giving it this position. Mr. Collier—with whom Mr. Dyce agrees—is positive that it appeared before 1603, for in that year Drayton published his *Barons' Wars*, in which is a passage so like the character of Brutus given in this play (v. 5), that one poet must have borrowed from the other; and it is inferred of course that Drayton was the borrower. But this is not by any means so certain, as the eagle did not always disdain to take a plume from the smaller birds (see above, *The Two Gentlemen of Verona*). It is very strange, however, that neither of these critics seems to have been aware that the very same ideas, and even expressions, are to be found in the character given of Crites in Ben Jonson's *Cynthia's Revels* (ii. 1), which was performed in 1600, and which may therefore I think justly be regarded as the real immediate original of the passages in both poets; the germ, however, is to be found in Chaucer's *Tale of the Doctor of Physik*. All, then, that we can venture to affirm is, that Julius Cæsar is posterior to

1600. I incline to place it in point of time before Shakespeare's other plays on Roman subjects. It may be observed that his Antony and Cleopatra and Coriolanus are as much Histories as those that are so entitled, the history being Roman instead of English.

Origin. North's Plutarch, from the French of Amyot.

ANTONY AND CLEOPATRA.

Edition. Only in the folio 1623.

Date. From the language of this play I feel inclined to place its date near that of Julius Cæsar. It is true that "A Booke called Anthony and Cleopatra," which may have been this play, was entered in the Stationers' Registers, May 20th, 1608; but it seems never to have appeared, and that entry is no proof that the play may not have been acted some years before that date.

Origin. Life of Antonius in North's Plutarch.

KING LEAR.

Editions. 4to, 1608; 4to, 1608; 4to, 1608; in the folio, 1623.

Date. Certainly posterior to 1603, in which year appeared Harsnet's Discovery of Popish Impostures, from which Shakespeare evidently took the names of the fiends mentioned by Edgar. There is an entry of it in the Stationers' Registers, November 26th, 1607, in which it is stated that it had been played before the King on the night of St. Stephen's Day in the preceding year. The latest date of its composition, then, that we can suppose is 1606.

Origin. Hollinshed, Mirror of Magistrates, and an old play on the same subject. The episode of Gloster and his sons was taken from Sidney's Arcadia, ii. 10.

MACBETH.

Edition. Only in the folio, 1623.

Date. Dr. Forman states in his MS. Diary that he saw this play "at the Globe, 1610, the 20th of April, Saturday;" but it does not follow by any means that it was

then a new play. I agree with Mr. Collier in thinking that the mention of "twofold balls and treble sceptres" should induce us to place it not very far from the accession of James I. (Oct. 24, 1604), and therefore in 1605 or 1606. Malone thought there was an allusion (in II. 3) to the state of the corn-market in 1606, and to the conduct of the Jesuit Garnet on his trial in that year; but this is little more than fancy.

Origin. Hollinshed's Chronicle.

TROILUS AND CRESSIDA.

Editions. 4to, 1609; in the folio, 1623.

Date. It was entered in the Stationers' Registers, January 28, 1608-9. It had not been acted at that time; for the publishers state, in an Address to the Reader, that it had never been "staled with the stage, never clapper-clawed with the palms of the vulgar;" while in a reissue of it in the same year the Address was suppressed, and it was given "as it was acted by the King's Majesty's servants at the Globe." It is therefore evident that it was first acted in 1609; but it might have been written some years earlier. It is a very curious question, and one to which I am unable to give a satisfactory answer, how it came into the hands of the publisher. I entirely disagree with those critics who think they discern in it the hand of another poet; for there is not a play in the whole collection more thoroughly Shakespearian in every scene. The conclusion certainly is huddled up in a way not elsewhere to be met with in these plays; but that is no proof of this theory; for if Shakespeare had taken up the work of another, the conclusion is the very part he would have been most likely to develope. It is further very remarkable, that though this play was not exposed to the wear and tear of the property-room, it contains more imperfect lines than almost any other. This I can only attribute to the haste and carelessness of the transcriber, who, as working surreptitiously, was anxious to hurry through his task in as short a time as possible. I will observe, in fine, that, though it contains

the death of Hector—which might perhaps better have been omitted—it is in reality a tragi-comedy, as much so as any of Beaumont and Fletcher's.

Origin. Chaucer's Troilus and Cresseida, Caxton's Recuyl of the Historyes of Troye, and Lydgate's Historye, Sege, and Destruccon of Troye.

TIMON OF ATHENS.

Edition. Only in the folio, 1623.

Date. We have no means of ascertaining the exact date; but the language and the use of rimes in the dialogue induce me to think that it was near that of Troilus and Cressida.

Origin. The story of Timon in Painter's Palace of Pleasure, and Life of Antony in North's Plutarch.

CORIOLANUS.

Edition. Only in the folio, 1623.

Date. A little later, I think, than the two preceding plays; for there is only one riming passage in it.

Origin. Life of Coriolanus in North's Plutarch.

CYMBELINE.

Edition. Only in the folio, 1623.

Date. From the style and the family resemblance—as appears to me—between Imogen, Miranda, and Perdita, I should deem it to be contemporaneous with the Tempest and the Winter's Tale. We may place it, then, in or after 1610.

Origin. The tale of Bernabò da Genova in the Decamerone, which Shakespeare had probably read in the original. There was an imitation of it in a tract called Westward for Smelts, of which, however, no edition earlier than 1620 is known. For the historical part, he, of course, had resorted to Hollinshed.

In these plays we may, I think, distinguish four different phases of composition, in each of which the

thoughts and the language of the poet present a peculiar appearance.

The *first* phase extends we may say from 1593 to 1598, and contains the plays in Meres's list—except 1 Henry IV., and The Merchant of Venice, and The Taming of the Shrew. It is distinguished by a continual play on words and by frequent rimes—both in couplets and in stanzas—while the blank verse, which is as yet unformed, is harmonious and almost always decasyllabic. Richard III. seems to form the connecting link between this and the next phase; for it is free from both rimes and play on words, while the blank verse has not yet acquired its appropriate form.

The *second* phase would seem to extend from 1598 to 1603. It contains The Merchant of Venice, As You Like It, Much Ado about Nothing, The Merry Wives of Windsor, Twelfth Night, 1 and 2 Henry IV., Henry V., Hamlet, Othello, Julius Cæsar, Antony and Cleopatra. Here the dramatic blank verse is perfect, trisyllabic feet being admitted, and the lines running into each other, rimes only appearing in final couplets. There rarely occurs a play on words, and the language is in general easy and natural.

The *third* phase may extend from 1603 to 1609. It contains Measure for Measure, Lear, Macbeth, Troilus and Cressida, Timon of Athens, and Coriolanus. In this the poet returned to the practice of giving passages of several lines in rime, though not in stanzas, and his language is obscured by periphrases, inversions, and ellipses to such an extent that many places—the speeches of Ulysses, for instance, in Troilus and Cressida—must have been perfectly unintelligible to an ordinary audience. He had already, as in Antony and Cleopatra, begun to place more frequently the preposition or conjunction at the end of one line and the word connected with it at the beginning of the next, and he continues to do so here, chiefly in Coriolanus, though hardly at all in Troilus and Cressida, or in Timon of Athens.

The *fourth* and last phase contains The Winter's Tale, The Tempest, Henry VIII., Cymbeline. He here seems to have made a return to the simpler language of the second phase. In Henry VIII. and The Tempest, what has been said of prepositions and conjunctions goes on to a great extent.

The plays above noticed—thirty-two in number—are the genuine productions of the poet. Two of them, King John and The Taming of the Shrew, were founded on plays that are still extant, and we may see that he used them precisely as he did the tales and chronicles on which he founded so many of his other plays, taking the story, the incidents, the characters, and, when it suited his purpose, the language which they contained.

But beside these, we find in the folio four other plays of a different kind, of which the most that any critic ventures to assert is that they were retouched, improved, and enlarged by Shakespeare. Of two of these, namely The Second and Third Parts of Henry VI. this would seem to be the truth ; for we have the two plays in their original form, and there can be little doubt that it was them chiefly that Green had in view in the passage quoted above from his Groat's Worth of Wit, &c. ; and upon examination it appears that in the first of them Shakespeare's additions and improvements amount to a fifth, in the second to only an eighth part of the text. Of the other two, The First Part of Henry VI. and Titus Andronicus, after a very careful study of them, my decided opinion, and apparently that of Mr. Dyce also, is that, with an exception presently to be noticed, neither the one nor the other contains a single speech or even a single line from the pen of Shakespeare. How they got into the folio is a question not easy to answer. Heminge and Condell, no doubt, may not have been critics, and so may have fancied that he had had to do with The First Part of Henry VI. also ; or they may

have merely inserted it as being connected with the other Parts. As to *Titus Andronicus*, I have already given a reason for its appearance in Meres's list. He had probably heard that it was by Shakespeare, and he made no exact inquiry, and so ascribed it to him; and the editors of the folio may have taken it on his authority, or have followed the same tradition. I do not believe that it was at any time in Shakespeare's nature to write the horrors of one of these plays, or to treat the noble Maid of Orleans as she is treated in the other, or even to labour on and improve the pieces that contained them. Besides, there are nowhere to be found plays more entirely of one single cast than these are. There is also displayed in them an acquaintance with Horace and others of the ancient Classics which Shakespeare did not possess. They may have been written by either Kyd or Marlow, each of whom had this acquaintance, and also a taste for horrors, and abundant talent for their composition. At the same time I think it possible that, as there is a Clown in *Titus Andronicus*—the only instance I believe out of the plays of Shakespeare—the two short, trifling, and needless scenes in which he appears may be from our poet's pen, and that hence the play was hastily ascribed to him.

The following plays also were published during Shakespeare's life-time with his name, in full or in initials, on the title-pages: *Lochrine*, 1595; *The Life of Sir John Oldcastle*, 1600—known to be by Munday, Drayton, Wilson, and Hathway; *History of Thomas Lord Cromwell*, 1602; *The London Prodigal*, 1605; *The Puritan, or The Widow of Watling Street*, 1607; *A Yorkshire Tragedy*, 1608. These, with *Pericles, Prince of Tyre*—also published under his name in 1609—were printed in the 3rd folio, 1664, and reprinted in the 4th, 1685, and finally by Rowe in his edition of Shakespeare's Plays. *The Two Noble Kinsmen*, by Fletcher and Shakespeare, was published in 1634.

Of the first six of these plays the opinion of the critics is tolerably unanimous that Shakespeare had no-

thing whatever to do with them. Yet, as in *Lochrine* (printed so early as 1595) it is said, "newly set forth, overseen and corrected, by W. S." it is possible, though most unlikely, that it may be one of the plays on which he operated in the early part of his dramatic career; and the fame of his *Poems* lately printed, may have induced the publisher to place his initials in the title-page. As to *Pericles*, it was rejected, with *Lochrine*, &c., by Pope, Theobald, and all the editors down to Malone, who printed all these pieces in 1780 in the Supplement to the edition of Johnson and Steevens; he did not, however, include any of them in his own edition of 1790. Steevens admitted *Pericles* into his edition of 1793 on the authority of Farmer, but marked with an asterisk, as being only in part Shakespeare's, to which opinion Malone, who at first thought it wholly his, acceded. It finally was included in Reed's and in the Boswell-Malone or Variorum edition, which succeeding editors have followed. From *mine* it has been excluded, as I am most firmly of opinion that it does not contain a single line of Shakespeare's, and that it is an insult to his memory to give it a place among his genuine works. In fact the deliberate rejection of it by Heminge and Condell from the folio ought to outweigh all conjectural proofs in its favour. These, we must recollect, were not ordinary players, they were Shakespeare's *fellows* or partners in the theatres; and it was therefore utterly impossible that any play could be acted there without their knowing who was the author. They must, then, have *known* that Shakespeare had had nothing to do with it; for their admission of 1 Hen. VI. and *Titus Andronicus* proves that evidence even of the slenderest kind would have turned the beam with them. His name at full length in the title-page proves nothing; for it is also in that of Sir John Oldcastle, 1600, which is *known* not to be his.

As to the *Two Noble Kinsmen*, it was published in 1634 as "written by the memorable worthies of their time, Mr. John Fletcher and Mr. William Shakespeare"—putting the greater last—an evident bookseller's

artifice ; for surely Shakespeare at the zenith of his fame, and toward the close of his dramatic career, would not join with a young poet in the composition of a play, a thing that he never seems to have done, even when he was a young poet himself. Mr. Dyce, who had rejected, afterwards adopted the theory of its being in a certain sense a joint composition ; and he makes some strange hypotheses upon the subject, which to me seem utterly devoid of probability. Surely, for example, it is not to be supposed that a man of Shakespeare's business-habits would, when winding-up, as we may term it, leave behind him, in the hands of the House, an unfinished drama, and that what he left should have been the beginning and the end of a play ! It is pretty generally agreed that the entire play, except the first and fifth acts, is by Fletcher. To me it seems certain that the first act, though the work of a superior poet, is not Shakespeare's ; and I feel quite confident that the first, as well as the second, scene of the last act is by Fletcher ; while the concluding scenes are by some other poet, different from, and, I think, superior to, the writer of the first act. My theory is, that Fletcher either obtained the commencement of a play by some one else, or began to write in conjunction with some one, and, the play being unfinished at his death, it was concluded by another poet, possibly Massinger, who alone seems capable of writing such a noble termination of so fine a drama.

THE TEXT
CORRECTED AND ELUCIDATED.

INTRODUCTION.

I. THE TEXT. II. THE VERSE.

COMEDIES.

HISTORIES.

TRAGEDIES.

INTRODUCTION.

I. THE TEXT.

1.

IN reading and criticising the plays of Shakespeare, we must always bear in mind that they were written for the stage, not for the closet, to be acted, not to be read. Shakespeare, as it would appear, was utterly regardless of literary fame; he had, as we have seen, one sole object in view, to acquire as much money as would enable him to quit the hurry and bustle of London, and settle down in his native Stratford-on-Avon as a man of independent property, and be, if possible, the founder of a family. Pouring forth, therefore, his tragic and comic strains, with as little apparent effort as the songsters of the grove warble their native notes, he set no value on them but as they filled the Globe and the Blackfriars and thus tended to the realization of the great object of all his ambition; and he never gave a single one of them to the press, as was done by Jonson and others who sought for literary fame by their dramas. Hence, though the verse is always melodious, we must not look in them for the finish and perfection which we find in those of a Racine or a Molière; we must, on the contrary, be prepared to meet with all the marks of haste and carelessness, with contradictions and even with absurdities. It would really dismay one to think of their being submitted to the ordeal through which the pieces of the great Corneille have been made to pass by Voltaire. Corneille, by the way, like Shakespeare, valued his plays by the money they produced.

Copies of about one-half of his plays were surreptitiously obtained by the booksellers, who printed them with more or less of care; but of this he took no heed: and when he finally retired to Stratford, he left in the hands of his fellowplayers the manuscripts of his plays,

published and unpublished. There is not the slightest ground for supposing that he ever had any intention of collecting and publishing his dramatic writings—a thing of which there had as yet been no instance. In 1616, the very year of Shakespeare's death, Ben Jonson, who, widely different from the great dramatist, set a high value, and a just one, on his plays as literary compositions, collected all he had written up to that date and published them, with his other poetical pieces, in a folio volume. It may have been this that induced Heminge and Condell, two members of the company to which Shakespeare had belonged, to make a collection of *his* pieces also, and give them to the world in a folio volume. For this purpose they used the 4to impressions of such plays as had been printed, making some corrections and alterations in them from the playhouse copies; and adding to these the manuscript plays which were in the possession of the theatre, they put the whole into the hands of the publishers, one of whom, Edward Blount, who was a man of some literary pretensions, is supposed, not without probability, to have undertaken the task of seeing the work through the press. Such was the origin of the celebrated folio of 1623, of which it was, in my opinion most justly, said by the late Mr. Hunter, that “perhaps in the whole annals of English typography there is no record of any book of any extent and any reputation having been dismissed from the press with less care and attention;” while Mr. Knight (who ought to have known a good deal about such matters) boldly declares that “perhaps, all things considered, there never was a book so correctly printed!” Such as it is, however, it and the previous 4to impressions are the *only* authority we have for the text of these marvellous creations of the human intellect.

2.

Few, I should hope, will refuse to assent to the two following postulates.

I. No eminent writer—however he might obscure his

meaning by metaphor, ellipsis, or other figures of speech—has ever written pure nonsense.

II. No true poet ever wrote limping, imperfect, or inharmonious verses.

We may add to these the plain facts, that printers are not, and never were, infallible, and that those works of which the authors themselves read the proof-sheets are in general more correct than those of which those sheets were read by others.

3.

Now the plays of Shakespeare are, as is well known, full of passages of which it is nearly impossible to make any good sense, and they abound in imperfect and inharmonious verses. On the other hand, the poems of *Venus and Adonis*, and of *Lucrece*, which he himself probably saw through the press, are almost entirely free from error, and do not contain a single unmelodious verse. The natural inference, then, is, that the defects of the plays are all owing to the transcribers and printers, and that the correction of them and the restoration of sense and melody, when possible, is the legitimate office of sound emendatory criticism. The truth of this has been felt from the very beginning; for in the 2nd folio, published in 1632, only nine years after the first, there are numerous corrections, which must have been made by the editor solely on his own authority, for, many of them being very bad, he could not have derived them from any manuscripts. And the same is the case in the subsequent folios, of all of which there are many copies in existence, like that which Mr. Collier met with to his misfortune, and which has excited such a storm in a puddle,—of which, by the way, my own opinion is that the corrections in it were made between 1744, the date of Hanmer's, and 1765, that of Johnson's edition; whence I only cite it for the corrections later than the former date. These contain manuscript corrections, some, like that copy, anonymously, others by Southern and other men of repute. In the beginning of the last century

Rowe gave the first example of an annotated edition of Shakespeare's works, and from that time to the present edition has succeeded edition bearing the names of critics of various degrees of ability and eminence, but all agreeing in the necessity of revising the text and rendering it as correct as may be possible.

Of the early editors, Rowe and Pope made little more than the most obvious corrections, Warburton, always ingenious and almost always wrong, made notwithstanding some that were very good, as also did Hanmer. But they were all eclipsed by Theobald, one of the acutest emendatory critics that this country has produced, whose merits, though long clouded through the malignity of Pope, are now fully acknowledged. Capell, the next in order of time, also rendered good service; but Johnson, Steevens, and Malone have done much less than might have been expected. Of these the last was a native of Ireland, the only emendatory critic that country has produced; and, in my opinion, he is not at all inferior to his English rival Steevens. That true critic Tyrwhitt should also be noticed as an emendator of a high order. It is surprising how little has really been done in the present century; and I was perfectly astonished to find what a number of passages still remained in a corrupt or imperfect state when I ventured on the task of emendation. It would seem as if critical sagacity, low in rank as it may be, is one of those talents most rarely bestowed; and besides, print appears to exercise almost a magic power over most persons; they seem to think that what is in print cannot be wrong: it is in fact only very few minds that can fully emancipate themselves from its influence. It must, however, be remembered that alteration and critical emendation are widely different. The former is in the power of almost any one; the latter, as I said, requires a peculiar faculty. It is a curious fact that in nothing does critical sagacity show itself more than in, as I may say, seeing what is before the eyes. For an instance see the first note on Henry V. Another curious fact is this, that poets (Cole-

ridge for example) are rarely good emendators. It is, in fine, the merest folly, and a proof of the grossest ignorance, to sneer at such labours and represent them as needless, if not mischievous. Editors, however, ought to be very cautious about introducing their conjectures into the text, and should place them only in notes, unless when they are such as must almost command assent, and the place corrected had previously yielded no tolerable sense or metric melody. It is a good rule to let well alone, as we say, and not to alter what gives tolerable good sense. I have, I believe, transgressed this rule only in a couple of places.

4.

The following instance is a convincing proof of the evil consequences of the proof-sheets not having passed under the author's own eye. Sismondi, the celebrated historian of France, wrote an historic tale named *Julia Severa*, which was of course written in French, and it was printed at one of the best offices in Paris; but the author himself did not see the proofs, whence, though it makes only two rather slender duodecimo volumes, there are actually whole pages of *errata*! I know, by the way, no better mode of weaning oneself from what I shall presently describe as *printer-worship* than a habit of examining the *errata* in books printed in the two last centuries. Further, in good printing-offices, at least in this country, it is the practice that the proofs, after they come from the compositor, should be read in the office, and corrected before they are sent to the author or editor; while, even at the present day, in the Royal printing-office in Copenhagen there are no readers, and the sheets are sent out just as they come from the compositor, and what that state is must be known to any one conversant with printing-offices. Now it is very possible, or rather highly probable, if not certain, that such was the case in England also in former times; and supposing that it was the editors, and not Blount, that read the proofs, as the wretched state of the punctuation

might seem to indicate, we need not feel any surprise at the very unsatisfactory state of the text of the folio of 1623. In opposition, however, to this opinion, the Cambridge editors think that "there were no proof-sheets, in those days, sent either to author or editor," and that "after a MS. had been sent to press it was seen only by the printers, and one or more correctors of the press employed by the publishers for that purpose." But on this hypothesis how are we to account for the great correctness of our author's Poems, Spenser's Shepherd's Calendar, the Works of Jonson, Drayton, and others? The following words on the title-page of Marston's *Fawne*, 2nd edition, offer decisive evidence that authors *did* read the proof-sheets of their works:—"Now corrected of many faults, which, by reason of the author's absence, were let slip in the first edition."

5.

Notwithstanding all this, there are editors of Shakespeare who, rejecting the evidence of sense, grammar, and logic, obstinately adhere to the printed text, terming that alone *authority*, and even holding the second and later folios to be such; and it is really pitiable to see them superstitiously retaining for instance *'tis* or *it's* when the metre requires *it is*, and syncopated forms as *lov'd*, *own'd*, etc., when the verse has need of the complete word, and *vice versâ*. These I denominate *Printer-worshippers*; for it is in reality to the authority of the printer, not of the poet, that they bow. The most extraordinary instance of this propensity in existence is the retention of "strain *at* a gnat" in our authorized version of the New Testament, a most manifest printer's error; for no schoolboy could have made it in translating, and in all the previous English versions the word is *out*. Yet there it has stood uncorrected for two centuries and a half! Hardly inferior as a piece of printer-

worship is the following. A stanza of a song in Fletcher's Spanish Curate (ii. 5) ends thus :

From that breath, whose native smell
Indian odours far excel,

thus expressing the very contrary of what was meant ! Theobald, a true critic, therefore most properly added *doth*—in the wrong place, however, as it should begin the line ; yet Mr. Dyce says, “ the old text is doubtless what the poet wrote ” !!

To conclude, then, if the printed text cannot be made to yield sense the fault *must* lie, not with the poet, but with the transcriber or the printer, and a correction, made in conformity with the language and mode of thinking of the poet and his time, as it *may* give what he wrote, or may have written, should be admitted into the text. I must here, *en passant*, impress it on the reader as a maxim, that no word should be used in correction that is not to be found in the poet himself, or in his contemporaries.

6.

A printer is a transcriber or copyist, with the only difference that he uses type instead of a pen. He looks at the *copy*, as it is termed, and takes up the whole or part of a sentence in his mind, and then goes on composing or setting up the type. Meanwhile he is very possibly engaged in conversation, or he is listening to that of others, or he is thinking of something else. His mind being thus distracted, errors will naturally arise in what he is composing. Besides, he has very often to contend with the difficulties caused by illegible writing in the manuscript. There is another source of error—and one in which the printer is perfectly blameless—which I have never seen noticed. It is this, that in speaking and reading we often slur over, elide or suppress the final consonant if the following word begin with a consonant ; and this is not peculiar to the English, but is to be found in the French, German, and other languages, being in fact a law of nature, the result of our organization.

The most usual case is when, as in the following example, the first word ends and the next begins with the same consonant. Thus in one of the Irish Melodies of Moore, a poet more devoted to euphony than to sense, we have

Thou wouldest still be adored as this moment thou art,
where it will be seen that the letters in italics are not, and cannot be pronounced, without making a pause between the words. In another song of the same poet we have

Mary, I believed thee true,
And I was blest in thus believing.

Here, if it were not for the second line, no one, on only hearing the first, could tell whether the word was *believed* or *believe*; for the sound is exactly the same: see on *Much Ado*, iv. 1; *M. N. D.* ii. 1. We surely then cannot blame the printer who makes a mistake in such cases, but we should not hesitate to correct it. We should also remember that this suppression or clipping is more frequent with the classes to which the printer probably belonged than with the educated.

It is chiefly the dentals *t* and *d* that are thus suppressed before words commencing with a mute consonant; and it is surprising what a number of words there are in common use that have been thus curtailed. Thus in *and* the *d* is rarely sounded, even before vowels; *of* is so generally pronounced *o'* that it were needless printing it so, as is usual in the dramatists, were it not that *o'* represents *on* as well as *of*; we all say "*Who* did you see?" though we should write it "*Whom* did you see?" Instances, in fine, are numberless; but we should keep the principle constantly in mind. See the note on *sly-slow*, *Rich.* II. i. 3; and on *by peeping*, *Cymb.* i. 7.

On the other hand, there is sometimes a transference of a consonant from the end of one word to the beginning of the next, which injures the sense,—*ex. gr.*,

Thence forth descending to that perilous porch
Those dreadful flames she also found *delayed*.

F. Q. iii. 12. 42.

Here the poet probably wrote *allayed*, and the printer transferred to it the *d* of *found*. See on Temp. iv. 1.

While treating of elision, it may not be useless to remark that when a word beginning with *h* is monosyllabic, or is not accented on its first syllable, the *h* is not sounded. Any one who will observe will find that *his*, for example, is usually pronounced *is*; so that there is no occasion for the 's of the dramatists. So we should write and pronounce *a history*, but write *an historian* and pronounce *an 'istorian*; for *a historian*, as it is too often written and pronounced, makes a most unpleasant *hiatus*. We may observe how constantly the aspirate is suppressed in the poetry of Greece and Rome.

The errors of transcribers and printers are *Omission*, *Addition*, *Transposition*, *Substitution*. Of these I will now give instances, chiefly from my own experience. I must, however, previously notice the rather curious fact, that these four sources of error, which I had traced out in our printed works, are all, and no other, acted upon by that, in my mind, most able of the German critics, J. Olshausen, in that *chef d'œuvre* of criticism, his Comment on the Book of Psalms, thus showing how universal they are.

7.

Omission.—If any one will examine a proof-sheet as it comes from the hands of a compositor, he will find abundant instances of this source of error. One would think that such could hardly escape the author's eye; and yet, in the edition of Ben Jonson's plays corrected by himself, almost the only errors detected by the editors have been those of omission; and a few more have, I think, escaped *them*. I may add that the words supplied by them seem to me to be almost invariably the very words which had been omitted. In Notes and Queries (3 S. vii.) there is a list of the principal *errata* in the reprint of the First Folio, in 1808; and the far larger portion of them are omissions which can easily be supplied. From my own experience in the case of reprints,

I can further assert that corrections of this kind are by no means a matter of hap-hazard; for where I have supplied the words I supposed lost or altered I have almost invariably found, on referring to the original edition, that I had hit on the exact word. As an instance, in a late reprint of Akenside's Poems, the following line occurs in the Hymn to the Naiads :

Your *sultry* springs, through every urn.

Here I at once corrected *salutary*, and on looking at the original edition I found I was right. Yet, had this correction been made in Shakespeare, we know how it would have been disputed. As to omissions I can give the following instances. In a reprint (Lond. 1816) of Fletcher's Purple Island, we find (xii. 74, 85) the following lines :

Thus with glad sorrow did she plain her.

In th' own fair silver shines and borrow'd gold.

Each line being short, I read in the first "*sweetly* plain her," and in the second *one* and "*fairer* borrow'd gold," and on looking at the original 4to I found I had supplied the poet's very words. In Chaucer's Romaunt of the Rose, the following line is in all the MSS. and editions,

She hadde a gay mirroure,

which is evidently a foot short. I read 'She had *in hand*,' and on looking at the original I found *en sa main*.

It is not often that proofs have been read more carefully than were those of my edition of Milton's Poems, both by myself and by others; and yet, in the reprint of the text, in one place (Par. Lost, x. 422) it will be found that the word *to* is missing, thus destroying the metre; and yet none of us perceived it.

A far stronger case is the following. Never apparently was a work edited with greater care than Mr. Panizzi's edition of Bojardo and Ariosto; and yet in the

Orlando Innamorato, II. xxiv. 54, the concluding couplet of the stanza is printed thus :

Persa ho mia gioia, e'l mio bel Paradiso,
Per lui che tardo giunse a darmi.

Here a reader, who has even but the slightest knowledge of Italian, will see at once that the word *avviso* has been omitted at the end of the second line ; and yet this escaped not merely the printer's reader, who, even if ignorant of the language, might be supposed to have missed the rime, but the lynx-eyed editor himself, not only in the proof, but in the fair sheets which he was evidently in the habit of examining most carefully. The more I think of this error the more I feel astonished at its occurrence, a thing for which I cannot in any manner account ; the following, however, is nearly a parallel. In a most carefully edited Greek Testament (Lond. 1837), in 1 Cor. xi. 23, three important words are omitted ! Need we, then, wonder at omissions in Shakespeare ?

The omission is generally, as in these cases, of single words, from noun to interjection, all parts of speech included, and also of single letters or syllables. It is rather curious, too, that when a word has been repeated by the poet it is sometimes omitted by the printer. Thus "What wheels? what racks? what fires?" W. T. iii. 2, is printed, "What wheels? racks? fires?" There is another instance in the same play, and many in the other plays. In Chaucer the instances are numerous. Addresses, as *sir*, *my lord*, etc., are sometimes left out, as also are *pray*, *now*, *only*, and others which are not absolutely necessary for the sense—and even two or more words ; in all which cases the omission is indicated by the defect of metre. This the reader will do well to keep constantly in mind. For an example see on Tam. of Shrew, i. 1. It is surprising how often the negative particle is wanting in these plays of Shakespeare's. I have discovered its absence in between twenty and thirty places, not one-half of which had been observed by preceding editors. But not merely single words have been

left out by printers ; want of rime or want of connexion shows that entire lines have been omitted. Mr. Collier observes that three lines are wanting in various places of the *Variorum Shakespeare* ; and such being the case in the present century, we need not wonder at so many having been passed over by the original printers. The reader will find about two dozen such cases noticed in my Edition and in the following pages, not one-half of which had been observed by preceding editors. Shakespeare himself furnishes the following remarkable instance. In *Com. of Err.* ii. 2, the three last folios omit the two lines beginning with "Wear gold and no man," etc. Nares gives in his *Glossary* (*v.* *Portingall*) a curious instance of the omission of a line, which escaped the author's own notice in the proof-sheet. So also in *Mas-singer's Unnatural Combat*, lines are wanting in two places, though he himself must have read the proofs. In *2 Hen. VI.* iv. 1, there is a line wanting in the folio, to recover which we are actually obliged to go to the original play of *The Contention*, etc.

Parts of lines, generally the latter part, are also often wanting, but not so often as it may seem ; for short lines, and also over-long lines, generally are caused by mal-arrangement of the text. The main cause, however, of these losses is the ill-usage to which the manuscripts seem to have been subjected in the part of the theatre in which they were kept, and the careless treatment of them by those who had occasion to use them. Hence in some places the writing may have been obliterated by ink-blots, in others effaced by friction, or by damp or dust ; while sometimes a part of a leaf may have been torn away. We must remember that a large number of Shakespeare's plays were lying thus exposed to ill-usage, probably in the property-room of the Globe or Blackfriars, for a space of from twenty to thirty years.

The parts most likely to have thus sustained injury must have been those nearest the edges of the page ; and hence the part effaced would be the beginning of the line or the end of it ; and as the lines run evenly at

the beginning, while they are of irregular length, the effacement at the beginning would be in general of mere monosyllables, as *I, in, with, and, &c.*, while that at the end might be of several words, at times even of half a line. In the beginning, too—as will be seen in the notes on *Merchant of Venice*, iv. 1, *As You Like It*, ii. 7, and elsewhere—more than one word has been sometimes effaced. In the case of entire lines or large parts of lines, the cause may have been their position at the top or bottom of the page, and their consequent proximity to the edge.

It is rather strange that I should have been—as I believe I am—the first to notice this very simple and natural mode of accounting for the losses in the text. The number of these losses which I have, or seem to have, detected in the beginnings is over seventy, those at the ends more than double that number. As they are all supplied in my Edition, and noted in the following pages, the reader will have ample occasion for ascertaining whether my theory is correct or not. I will here, however, give a couple of instances.

In faith, my lord, you are too wilful-blame.

1 Hen. IV. iii. 1.

Here the critics are perplexed with “wilful-blame,” which is a compound without example; but let us suppose that the poet wrote “wilful-blameable,” and that the final letters had been effaced, we get a compound term of which examples are numerous. The other is,

And made him stoop to the water. 'Tis wonderful.

Cymb. iv. 2.

In the following pages it will be seen that occasionally I attempt to supply the losses of lines and parts of lines. It will not, I hope, be supposed that I am so presumptuous as to expect my productions to be admitted into the text. My object has merely been, by showing how easily and naturally something could be supplied, to make the reader see more clearly that something had been lost. In three places, however (*All's Well*, i. 1,

Tr. & Cr. ii. 1, Cor. ii. 3), I have ventured to place them in the text of my Edition.

I must, in fine, request the reader most earnestly not to pooh-pooh this principle of effacement, but to keep it steadily in mind in reading the other dramatists, as well as Shakespeare; for he will find it a most valuable aid. Among the instances of effacement at the end is to be noted that of compound words of which the last part has been lost. In five places I have thought myself justified in supplying the missing word, namely, *Winter's Tale*, i. 2, *Rich. III.* v. 3, *Ham.* iii. 4, *Tim.* i. 2, ii. 2; for it is almost only at the end of a line that we ever find reason to suspect this kind of effacement.

In editing the Plays, the additions made to the text should always be marked, so as not to mislead the reader. In *my* edition, and in this volume, they are always printed in italics.

8.

Addition.—Of this also we meet with instances; but, as might naturally be expected, they are not so numerous as those of omission. In the following pages I place between brackets such words as I regard as additions made by the compositor or transcriber. As proofs of such additions being made I give the following, from the reprint of the text in my own edition of *Milton's Poems*.

But swollen with [the] wind and the rank mist they draw.

Lyc. 126.

Which after [this] held the sun and moon in fee.

Son. xii.

To stand approved in [the] sight of God though worlds.

P. L. vi. 36.

From Heaven-gate not [distant] far, founded in view.

Ib. vii. 618.

With Hallelujahs; thus was [the] Sabbath kept.

Ib. vii. 634.

Nor [is] this unvoyageable gulf obscure.

Ib. x. 366.

Against a foe to doom express assigned [to] us.

Ib. x. 926.

To which I add the following:—

And out of sight escaped at the least;
Yet not [of sight] escaped from the due reward
Of his bad deeds.

F. Q. iii. 5. 14.

So it is printed in the edition of 1750.

I may here add that printers have a wonderful propensity to add or omit—the former much more frequently—the letter *s* at the end of words. I remember having one time had to strike out in a single page no less than five of these *ss* thus liberally bestowed upon me. So also—but whether owing to the poet or the printer is dubious—we meet in Shakespeare with *whom* used as a nominative. See on Winter's Tale, v. 3, *ad fin.* In making corrections relating to these finals, our only guides therefore must be grammar, logic, and poetic melody.

9.

Transposition.—Of all modes of restoring the melody, and at times the sense, of verses this is perhaps the most legitimate and the most certain. I have therefore had recourse to it without scruple; and it will be seen that in my Edition and in this volume I have thus restored the sense or the melody of about sixty lines, of which not quite a fourth had attracted the attention of preceding editors. In my Life of Milton (p. 286) will be found a very curious instance of transposition and omission combined in the poet's own reprint of *Comus*, neither of which he notices, though he made two corrections in one of the lines.

In Chaucer's *Romaunt of the Rose*, the transpositions in the latter part are so numerous that it was necessary to have recourse to the original poem for the proper arrangement; and I suspect that this source of error will be found in most languages. Mr. Brandreth, in his very curious and interesting edition of the *Ilias*, has made many transpositions, and they are well deserving of attention. His note on Il. i. 18, is "*Verborum transpo-*

sitio tutissimum remedium est, cum saltem, quoad grammaticam, ita dixisse potuerit poeta. Recitatores sæpe verba retinent, dum ordinem obliviscuntur." This most exactly accords with what we find in Shakespeare. I think also that many might be, as some have been, made in the poetic and prophetic books of the Old Testament —*ex. gr.*,

"Ye mountains of Gilboa, no dew nor no rain be upon you, and fields of offerings; for there" &c.—2 Sam. i. 21.

Now surely the royal poet must have written,

Ye mountains of Gilboa, and fields of offering!
No dew and no rain be upon you:

and it appears still more certain when we look at the original Hebrew.

A chief cause of errors of this kind seems to have been the addition, by the author, of one or more lines to a place which he had previously deemed complete, and this addition, having been made in the margin, was taken in by the printer in the wrong place; as such I regard the transposition in M. N. D. ii. 1. Another cause was the omission of something by a transcriber, who, when he detected his error, wrote what he had left out in the margin, and the next transcriber or the printer carelessly inserted it in the wrong place. Of this we have very striking instances in the Chorus to Hen. V. ii., 2 Hen. VI. iii. 1, and Rom. & Jul. iii. 3. As in these cases, entire lines or even couplets get out of place, sometimes parts of lines (King John, iii. 3, Rich. II. v. 3), at other times single words. Thus adjectives change places (Temp. i. 1. iv. 1), and substantives do the same (All's Well, ii. 3, M. N. D. ii. 1, L. L. L. iv. 3). The following is a notable instance. In Massinger's Maid of Honour (i. 1), a play of which the proofs were probably read by the poet himself, we read, "A gentleman and yet no lord," where the context shows that the very opposite is meant. Gifford saw this, but he did not see the cause, namely, that *a* and *no* had changed places in the printer's mind.

I have remarked several errors of this kind in Chaucer, in whom, in fact, they are most numerous—*ex. gr.*,

And eke in his hert had compassioun.

And in his hert eke had compassioun.

And pitous and just and alway y-liche.

And just and pitous and alway y-liche.

That it was a blissful noise to here.

That it a blissful noise was to here.

In the Faerie Queene, we have

Was like enchantment, that through both his *eyes*

And both his *ears*, did steal his heart away.

vi. 2. 3.

Here, as the riming line ends in *appears*, we must transpose “eyes” and “ears.” Again, in all editions of Parnell’s poems, from the first (edited by Pope), we read in the Hermit,

Then with the sun a rising journey went,

where both the context and common sense show that “rising” properly belongs to “sun.” The original printer, however, joined it with “journey,” and he has been, of course, duteously followed by his successors, while editors never seem to have discerned the incongruity.

In the edition of Akenside above mentioned, I met with

Of triangle or circle, cube or cone,

where it is quite plain that the two first substantives had changed places in the printer’s mind.

Surely Wordsworth did not write

I did not hunt after nor greatly prize.

Prelude, ed. 1858.

In a proof-sheet of my Edition, I found

And leave your brother speed to gos elsewhere.

3 Hen. VI. iv. 1.

In Troilus and Cressida, v. 2, there is a passage to which transposition, and it alone, gives sense. It is difficult to see how the printer could have made such a

jumble; and yet it is manifest that he must have done so. There is, however, as I have shown in my note on the place, just such another in the play of *The Two Noble Kinsmen*, which the editors have made no attempt at correcting. In the following passage of Chaucer,

Tooke my horse and forthe I went,
Oute of my chaumbre; I never stent.

Book of the Duchesse.

I would read

Oute of my chaumbre forthe I went,
And tooke my hors; I never stent.

In the same poet's *Romaunt of the Rose*, we have the following passage, unnoticed by any editor,

Thine armys shalt thou sprede abroad
As man in warre were forweriede,

where in the first line we should read "abrode sprede," and in the second reject "were" as an addition of the copyist. An exactly similar transposition occurs in a later part of that poem.

10.

Substitution.—"He who has not repeatedly observed how a copyist, from inattention, sets down a word which his mind has presented to him instead of that which is before his eyes, must have seen little of copies of print or manuscript." These are the words of a Spanish writer, and they are of universal application. I remember myself once, with *Herodotus* before my eyes, writing *Sestos* for *Abydos*; and the changes I have made in copying passages for this work have amazed me. In *Cornille's* play of *Rodogune* (i. 1), we read *enlever* where the proper word is *élever*, and *Voltaire* justly suspected that it was an error of the original printer. Further on the reader will meet with a similar error in the original edition of *Tasso's Jerusalem*.

The most ordinary case of substitution seems to be that of synonyms; at least there is none to which I

have been so subject myself. In giving examples I will commence with Spenser.

A yearly solemn feast she wunts to *make*.

F. Q. ii. 2. 42.

Now, as the rimes are *bold*, *told*, the poet must have written, or have intended to write, *hold*.

That doth against the dead his hand uprear.

Ib. ii. 8. 29.

Here the word must have been *upheave*, the rimes being *leave*, *cleave*, *bereave*.

When walking through the garden them she *spied*.

Ib. iii. 6. 40.

As the rimes are *law*, *draw*, we must of course read *saw*.

Of finest gold. The fifth game was a great new standing
bowl,

To set down both ways. These brought in, Achilles then
stood up.

Chapman, Iliads, xxiii. 249.

The right word, it is quite plain, is *c p*.

Or painful to his slumbers; easy, *sweet*,
And as a purling stream, thou son of Night.

Fletch. Valentinian, v. 2.

Here, as it has been shown, the proper word is *light*; yet Mr. Dyce has not ventured to receive it.

Mi si scoperse; onde mi nacque un *ghiaccio*
Nel core, ed evvi ancora,
E sarà sempre, fin ch'io le sia in braccio.

My late friend Rossetti, in copying out this passage of Petrarca in his *Amor Platonico*, etc., wrote *gelo* for *ghiaccio*, and never saw the error, even in reading the proof; and so it is printed.

On the other hand, the adjacent or riming lines sometimes terminate in the same word. There are many instances in Shakespeare, and I have met with the following in Italian.

Ciascun de' cavalieri ebbe *e sergenti*
Ed al servizio suo donne *e sergenti*.

B. Tasso, *Amadigi*, xxii. 67.

where, as the rimes show, the first line should end with
una stanza.

Bears in his boasted fan an Iris *bright*,
When her discoloured bow she spreads through heaven *bright*.
F. Q. iii. 11. 47.

We meet also with places where the sense or the
metre, unaided by rime, must be our guide in correct-
ing—*ex. gr.*,

The round earth, heaven's great queen and Pallas to whose
bands.
Chapman, *Iliads*, i. 395.

Here the metre shows that the right word is *Minerva*,
not *Pallas*.

There is one most remarkable case of substitution to
which sufficient attention has never been given by the
critics. It may be termed *reaction* or *repetition*, and
arises from the impression made by some particular
word on the mind of the transcriber or printer, or even
of the writer himself.

Thus in a proof-sheet of my Milton I found

A *furnace* horrible on all sides round,
As one great furnace flamed. Par. Lost, i. 61.

while the word before the compositor's eyes was *dun-
geon*.

To me *most* fatal, me most it concerns.
Par. Reg. iv. 205: Todd's 4th edit.

Here, again, the true reading* is so; yet, as *most* makes
good sense, if the error had been in the original edition
it would in all probability never have been detected.
Opening by chance Bloomfield's pretty poem of *The
Farmer's Boy* (ed. 1857), I met with

Till when up-hill the destined *hill* he gains.
Winter, 173.

We may find in Chaucer—

What ladies fairest ben or best *dauncing*,
Or which of hem can *daunce* best or sing. Knt's Tale.

Here for *dauncing* we should probably read *loking*.

Of his *gladnesse* he *gladed* her anone. Tr. and Cr. i.

The poet probably wrote *goodnesse*.

For though a man *forbide* drunkenesse,
He not *forbides* that every creature
Be drunkeles for alway, as I gesse. Ib. ii.

We should read *commaundes* in the second line.

Witness the daily libels *almost* ballads
In every place, *almost* in every province,
Are made upon your lust.

Thierry and Theodoret, i. 1.

We should for the first *almost*, which must be wrong, probably read *and the*. Mr. Dyce seems never to have seen this; for he had no conception of this source of error: yet I wonder common sense did not suggest that something must be wrong.

The things that grievous were to do or bear
Them to renew, I wote, breeds no delight;
Best music breeds *delight* in loathing ear.

F. Q. i. 8. 44.

For *delight* in the last line we might read *dislike*, but I think we should rather read *annoy*; for in these cases, as we may see, no resemblance in form or sound is to be sought. I therefore in Othel. iii. 3, reject the emendation of Pope and 4to 1630 of *feels* for *keeps*, because it was evidently suggested by the slight similarity of form, and does not perfectly suit the context. The reader will find an excellent instance in As You Like It, ii. 3.

My news shall be the *news* to that great feast.

Ham. ii. 2.

So the folio reads; the 4to has more correctly *fruit*.

Surely Shakespeare never wrote

To seek thy *help*, by beneficial *help*.

Com. of Err. i. 1.

He that they cannot *help* him,

They that they cannot *help*. All's Well, i. 3.

As this error *never* occurs in Jonson and Massinger, and only, I believe, in the instance given above in Beaumont and Fletcher, and has no æsthetic advantage or beauty to recommend it, it seems quite absurd to suppose that Shakespeare, whose vocabulary was the largest of all, and whose ear was so fine and correct, should have found pleasure in it. Surely a just critic will sooner lay the blame on the printer and the careless editors, very different in this respect from those of Beaumont and Fletcher, who seem never to have hesitated to correct an error when they discovered it.

The resemblance in form above alluded to is of great importance, under the name of *ductus literarum*, in the eyes of Mr. Dyce, and it should always be attended to; for it is usually caused by the attempt of the printer to make out illegible writing. The following are striking instances:—

In Peele's *Edward I.* these lines occur.

To calm, to qualify, and to compound,
Thank England's strife of Scotland's climbing peers.

That the last line is nonsense was clear to every one; but no critic ever could emend it. The true reading, however, is doubtless *The enkindled*, which flashed suddenly on my mind one time when I was considering the passage. It was probably the resemblance of sound chiefly that misled the printer.

At the end of Marston's *Insatiate Countess* we meet the following unmeaning line,

Like *Missermis* cheating of the brack,
 which Steevens corrected most happily thus—

Like *Mycerinus* cheating of the oracle,
 having discerned the allusion to Herod. ii. 133.

It is very curious that the word substituted is often the very opposite of the right word. I myself once wrote—and so it is printed—*diameter* for *circumference*. In Mrs. C. Clarke's most valuable Concordance we have “humorous *plebeian*” for “humorous *patrician*.” I have met with *next* for *last* and *none* for *some*; so in *The Mer. of Ven.*, iii. 2,

where the folio has "Is sum of *nothing*," the 4tos read "Is sum of *something*." In Lear v. 3, the folio reads

The gods are just, and of our pleasant *vices*
Make instruments to plague us ;

while the 4tos have "pleasant *virtues*."

In All's Well, iii. 2, and Taming of the Shrew, iii. 1, we have *old* for *new*. In a proof-sheet which I lately saw there was a quotation of

The paths of glory lead but to the grave ;

and the printer had substituted *life* for "grave," though, as the entire stanza was given, he had the rime to guide him. Many instances of this practice will be found in Love's Labour's Lost. In La Giovanezza, a poem of the Italian poet Pindemonte, I have just met with *brutte* where the rime and the sense require *belle*.

It does not seem to have been observed that printers will actually insert words, for the sake of sense or metre, when they have made a mistake. In my Life of Milton, I had occasion to quote a passage from his prose works containing "with a conscience that would *retch*;" and of this the printer made "with a conscience that *he* would *relish*;" and so, I am sorry to say, it is printed. See on Mer. of Ven. iv. 1.

And stones did cast, yet he for nought would swerve.

F. Q. v. 12. 43.

As the rimes are *deserved*, *preserved*, *observed*, the poet must have written *e'er swerved* or *nothing swerved*.

In her right hand a fire-brand she *did toss*.

F. Q. iii. 12, 17.

The rimes are *embost*, *lost*, so that Spenser must have written *tost*, making, as usual, a dissyllable of *fire*. That it was not the poet himself that made the mistake is clear ; for in

Till Arthur all that reckoning defrayed (ii. 10, 49)
the edition of 1750 has *did defray*.

A contrary error to this is where the printer has made one word of two, caused either by sound or by illegible writing. For instances, see on Com. of Err. iii. 1, Tw.

Night, i. 1, Mer. Wives, v. 5, Ant. and Cleop. iv. 9, Macb. iii. 4.

The fact of effacement in the manuscript, on which I have laid such stress in the section on *Omission*, has also been a cause of substitution; for, the original word having become nearly or totally illegible, the transcriber or compositor, in order to make sense, used to give some term of his own. Thus we have *yes* for *I will*, Meas. for Meas. iii. 1, *yea* for *even so*, Rich. II. iii. 1, *ay* for *I will*, Ham. iv. 7, as is proved by the metre. These are all at the beginning of the line, and hence their liability to effacement. See also on All's Well, ii. 1, Twelfth Night, iv. 3, Rich. II. i. 3, and elsewhere.

Finally, substitutions are often quite capricious, making no sense whatever. For "he went circuit," where my manuscript was perfectly legible, I once got "*the local circuit*;" so also "*the merits*" for "there an echo;" "*establishment*" for "established government." In Alison's Life of Lord Castlereagh, one of the pallbearers at the funeral of the Duke of Wellington was Sir Peregrine Pickle (Maitland); in all editions of Joseph Andrews we have in one place "Sir John" for "Sir Thomas" Booby.

It is to be observed that *to unto, till until, on upon, though although, e'er ever, &c.*, were frequently confounded. It is therefore the merest printer-worship to hesitate at altering them when the metre requires it. A further observation is, that even down into the eighteenth century, it was the custom to write *y* for *th* in monosyllables beginning with this last (*þ*, A.S.), as *y^e the, yⁿ then, y^t that, yⁿ thou; y^r your* was another abridgment; and hence confusion has often arisen. In these plays we have *that* for *then* in four places (see on Tr. and Cr. i. 2); and in Paradise Regained (i. 137) we have *then* for *thou*, and also, I think, in Tw. Night, v. 1.

11.

Such, then, are the various sources of error in the original editions of Shakespeare's plays, the correction of which and restoration of the poet's real sense are,

as I have said, the task of the genuine critic, and one in which, except in a very few instances, success is not to be by any means despaired of.

As a means of obtaining it, I would, as I have done, lay it down as a rule that no word or phrase should be employed in restoration which is not to be found in the poet's own works, or at least in those of his contemporaries. It is obvious that by so doing we shall greatly diminish the risk of failure. It is a curious fact, that not unfrequently two or even three corrections are so equally good, that it is exceedingly difficult to choose between them, and that the final choice thus becomes a matter of mere chance. In such cases I think the critic should select the one which is the most poetic and most worthy of the poet. The coincidence of two or more independent critics in a correction is, in general, a proof of its truth; yet even this is not infallible. See on *Merry Wives*, ii. 3.

For correction, then, the first requisite is a thorough knowledge of the poet's language, the acquisition of which is a work demanding both time and close attention. Shakespeare's vocabulary, as we have seen, is extremely copious, and from his not having had the advantage of a regular education his plays present more anomalies, and offer more difficulties to the modern reader than those of the contemporary dramatists.

In his early pieces there is an incessant play on words; and in his later the language is often very elliptical and the sentences greatly involved. These difficulties are enhanced by the ignorance of punctuation, or neglect of it, with which the editors are chargeable. Thus it is only in very plain cases that they notice the break in sense caused by the aposiopesis, the anacoluthon, or an interruption, of which the reader will find so many examples in my Edition and in the following pages, marked for the first time, and designated by the sign (...). I would particularly direct his attention to *Temp.* iii. 1, 2 *Hen. IV.* iv. 1, *Ham.* i. 2, i. 4.

12.

In the dramas and other works of those days we may observe the following peculiarities.

The infinitive mood is used with or without *to* differently from the present usage—prefixed where we omit, omitted where we prefix. It is also employed, like the Hebrew infinitive absolute, where we use the present participle active, sometimes with a preposition, *ex. gr.*,

Copious in words, and one that much time spent
To jest. Lydgate, Book of Troy.

Even in Cowley we meet with

The sun himself, although all eye he be,
 Can find in love more pleasure than *to see*.
 The Gazers.

Here it is plain we should use the participle *in seeing*.

In “He is grown too proud to be so valiant,” Cor. i. 1, “to be” seems to be *i. q.* being; *too* being apparently used in the sense of *trop*, Fr., *i. e.* excessively.

The passive participle was continually used in the place of the present or past participle active or of the future. Chapman, for instance, is profuse in his use of it in his Homer. Of this, as of the former, we have some remains among us still, but few indeed compared with what our forefathers had. The perfect was also frequently used as a part. past, and of this also we have still some remains.

In imitation of the Latin and French, the writers of the sixteenth century—for we do not meet with it in Chaucer or Gower—used the verb as a noun, as *dispose* for *disposal*, *suspect* for *suspicion*.

A further peculiarity was the use of what grammarians call collectives, *i. e.*, the singular noun used for the plural. We still retain this in *sheep*, *swine*, *fowl*, and partially in *year*, *day*; but in our older writers we meet with it in *horse* (Much Ado, i. 1, Hen. V. iv. 1, and in Chapman’s Homer continually), *pearl* (Mach. *ad fin.*), *tree*, *corpse*, *witness*, *business*, *subject*, *princess* (Temp. i. 2), and other words.

Writers of those days—and Shakespeare more than any—were fond of using verbs in a causative sense, as *fall* for cause to fall, let fall, *fear* for make fear. In these plays we meet, in a causative sense, with *cease*, *linger*, *neglect*, *silence*, *faint*, *perish*, &c. Thus *learn* became *teach*, *take* *give*. It is only thus that “*smiles* his cheek in years” (L. L. L. v. 2) becomes sense.

13.

There was a peculiarity of the grammar of those days which is now confined to the vulgar, namely, that of joining a plural nominative with a singular verb, *ex. gr.*,

That in this spleen ridiculous *appears*,
To check their folly, passions solemn *tears*.

L. L. L. v. 2.

The rimes here and in several other places prove that this is no printer's error; and this construction is actually most frequent in Peele, Marston, and Fletcher—all University men! Editors, Mr. Dyce for example, are in the habit of taking the most unwarrantable liberty of altering this construction, except where restrained by the rimes. This practice is highly reprehensible and should be avoided; for we should give the text as it came from the poet's pen.

The origin of this structure is very simple. In the Anglo-Saxon the verbs made their plural in *th*, not in *n*, as afterwards became the usage. This plural of the verb occurs continually in the Vision of Piers Ploughman, and we find it not unfrequently even in the State Papers of the early Tudor period, in its later form; for, as in the singular, the *th* was gradually changed to *s*.

In the more artistic compositions of Chaucer and Gower, however, it is very rare. The following line in Chaucer,

As *flakès fallès* in grete snowes,

House of Fame.

shows that even in his time the *th* had been converted into *s*. The present practice, then, we may see is merely a change of fashion, and our ancestors' mode of forming the plural was perfectly correct and grammatical, with one exception—of which we still meet instances—that of using *is* and *was* as a plural. In my Edition of our poet's plays, I have therefore very generally preserved this structure; for we may alter orthography and punctuation, but not grammar.

On the other hand, I must maintain, in opposition to Mr. Dyce, that the union of a single noun with a plural verb was *never* a rule of the language, but *always* an error of the copyist, or a slip of the writer. Of this I can give positive instances.

I one day met in my own History of England the following words, "The *blood* of Catesby and two others alone *were* shed;" and on looking at the first edition I found of course that my word had been *was*. In Mr. Lloyd's Critical Remarks on Measure for Measure, in Singer's Shakespeare, we may read "the five *acts* of the first part of Promos and Cassandra *concludes* the iniquity of the deputy." Nor is this confined to English; in the Gerusalemme Liberata, and unnoticed by any editor, we find

Non si conviene a te, cui fatto *il corso*
Delle cose e de' tempi *han* si prudente.—x. 41.

In all cases it will be found to be the consequence of a noun of a different number having intervened between the nominative and the verb. Mr. Dyce, however, tries to make a rule of it by saying that "our early writers" did it when a genitive plural intervened; but that will not apply to passages like these—

Whose *youth*, like wanton boys through bonfires,
Have skipt thy flame.—Two Noble Kinsmen, v. 1.

The sea,
With his proud mountain-waters envying heaven,
When I say 'still!' *run* into crystal mirrors.

Valentinian, iv. 1.

Of others' voices, that my adder's *sense*,
To critic and to flatterer stopped *are*.

Shakespeare, Son. cxii.

This last is the error of the poet, who probably had *ears* in his mind; yet *sense* may be a collective: all the others are perhaps to be ascribed to the original printers.

The intensive particle *be* was prefixed to verbs much more frequently than at present. There was also a frequent ellipsis of the first personal pronoun before such verbs as *cry*, *beseech*, *beshrew*, &c.; and finally the habit—still retained by the vulgar—of cutting away the first syllable of a word prevailed to some extent.

14.

The pronunciation of Shakespeare's time of course differed in many points from that of the present day. Thus *aspect* and many other words were accented, and properly, on the last syllable; we also have *obdúrate*, *árchbishop*, *cónfessor*, &c. In words such as *case*, *pace*, *lace*, the French sound of the *a* seems to have been partially retained—Chaucer writes these words *cas*, *caas*, *paas*, *laas*—along with the ordinary English sound. Chaucer also writes 'made' *maad*, Raleigh 'safe' *sauf*; and as the Master of the Revels wrote Shakespeare's name *Shaxberd*, we may suppose that *shake* and terms of a similar form were pronounced *shak*, &c. If we do not pronounce *lac'd* as *last* in "lac'd mutton" (Two Gent. i. 2), we lose the humour of the passage. When Spenser therefore makes *prepar'd*, for example, rime with *hard*, he was probably doing nothing very unusual; for these double sounds—as we may see by the example of *shew show*, *shrew shrow*, *lese lose*—were by no means uncommon. I suspect that *sea* may have been one of these, and that besides riming with *see*, as indeed Chaucer always writes it, it retained the sound of the Anglo-Saxon *jæ*; for F. Beaumont in his Poems almost invariably makes it rime with such words as *day*, *lay*, *ray*. Waller, followed by Pope, Gay, and other poets, most improperly made *ea* rime

with *ai*, *ay*, as *tea* with *obey*, &c. As *haste*, *chaste*, *waist*, &c., constantly rime with *fast*, *last*, &c., they were probably, I think certainly, pronounced as they were written, likethem; or they may have had a double pronunciation like the words just quoted. As the more usual orthography was *chaunge*, *raunge*, &c., these words would seem to have been pronounced as in French, and as we still pronounce *daunt*, *haunt*, *avaunt*. In words chiefly from the French, terminating in *ci*, *si*, *ti* followed by a vowel, as in *nation*, *fashion*, *passion*, &c.—to which we may add *ocean*—the usual sound was *s*, not *sh* as at present. On the whole, the language seems to have been more euphonious than that of the present day.

While on the subject of euphony, I must direct attention to one point. Our ancestors probably pronounced *my*, *thy* (mín, þín, A.-S.), *mee*, *thee*, with a short sound also, when not emphatic, as in *by*, *to*, &c. Owing to its falling out of familiar use, and its employment in the Bible and Liturgy, *thy* has long—except by the Quakers and the peasantry—been pronounced so as to rime with *fly*, *try*; but *my* retained its proper sound till within the last few years; Walker, for instance, knew nothing of a change. But now our ears are constantly dinned with an egotistic *my* like *thy*. I mention this because this new-fangled pronunciation is ruinous to both euphony and humour in our elder writers.

I shall conclude with some remarks upon *its*, a word of which Shakespeare may almost be regarded as the originator; though Spenser, no doubt, had used it *once* (F. Q. vi. 11. 34) before him. Singer says it “occurs but twice or thrice” in Shakespeare; and Archbishop Trench and others say “three or four times;” while the fact is that *its* occurs *twelve*, and *it*, as a genitive, no less than *fifteen* times. We meet *its* only nine times in the numerous plays of Beaumont and Fletcher, and but half a dozen times in those of Jonson or Mas-singer.

The Chinese language makes the genitive by merely prefixing the substantive; thus *houe jin* (*houe* kingdom) is "man of the kingdom." The same is the structure of the Teutonic and Scandinavian languages, ex. gr., *day light*, &c.; but while all the others make the two substantives form one word, the English sometimes keeps them separate, sometimes unites them by a hyphen, and at other times makes them into one word. Hence we may observe, by the way, that it is needless, as well as cacophonous, to add an 's to a substantive ending in that letter; even the simple turned comma is superfluous, the position alone indicating its genitive sense.

It appears that not only nouns but pronouns were so employed. In the first page of the *Canterbury Tales* we have—

And bathed every veyne in swich licour,
Of *which* vertue engendred is the flour.

Here *which* is a genitive, for which we should now use *whose* (the genitive of *who*), a pronoun that our forefathers used of things as well as persons.

In like manner, though *his* was the usual genitive of *it* as well as of *he*, it was not uncommon to make the genitive by simply prefixing *it*, as in

Lord, how it could so prettily have prated with *it* tongue!
Romeus and Juliet, 1562.

and other passages. I do not think it ever occurs in Chaucer, Gower, or *Piers Ploughman*.

I am therefore of opinion that Shakespeare may be regarded as the chief agent in introducing *its* into the language. It is to be noticed that it never occurs in the Bible, only thrice, or rather only twice, in Milton, and but once in Waller. Chatterton used it twice in the very first page of his *Poems of Rowley*; yet the critics of the time did not discern this plain proof of forgery!

On the disputed question of the use of *his* for the genitive, I will only observe that the fact is that the

preceding noun is used absolutely. Thus, as we have "The king, he is hunting the deer," so we have "the king, his palace." The same structure precisely is to be met with in Dutch and German—we meet with it, for instance, in Schiller's *Wallenstein*; and Captain Burton informs us that in the Kariri language of Eastern Africa, "The Kazi's brother," for example, is *Kazi-ih-zo*, literally "The Kazi, his brother."

II. THE VERSE.

15.

Chaucer introduced into English poetry the iambic verse of five feet, formed by the Provençals in imitation of the Classic Phæleucian and Sapphic hendecasyllables, and adopted from them by the Italian poets. These last, however, though they held the principle of admitting but five *ictus* in a line, did not limit themselves to eleven syllables, as the following examples will show :—

Che passa i monti, e rompe i muri e l'armi.

Dante, *Inf.* xvii. 2.

L'oro, e le perle, e i fior vermigli, e i bianchi.

Petr. *Son.* xxxi.

Non danno i colpi, or finti, or pieni, or scarsi.

Tasso, *Ger. Lib.* xii. 55.

So the Greeks in their dramatic iambs admitted trisyllabic feet, *Æschylus* admitting one foot, *Sophocles* two, *Euripides* three; while the comic poets, both Greek and Latin, used these feet still more freely, not, however, exceeding the limit of three.

Chaucer did not allow himself the same licence as his masters. He sometimes admits one such foot, rarely two, and three, I believe, only once. He also uses at times the Alexandrine or verse of six feet.

The first who used this verse for the drama in England was Bishop Bale, who in 1538 published three

Interludes, as he termed them, or dramatic pieces on Scriptural subjects. Here are a few lines from the one named God's Promises:—

In the begynnyng, before the heavens were create,
In me and of me was my sonne sempyternall,
With the Holy Ghost, in one degre or estate
Of the hygh godhed, to make the Father coequall,
And thys my Sonne was with me one God essencyall,
Without separacyon at any tyme from me,
True God he is of equall dignytè.

The feet, it will be seen, are here of two or three syllables indifferently; and the same is the case in the couplets which occur also in these plays.

About the same time Nicholas Udall wrote his comedy of Ralph Roister Doister—not printed till 1566—in which we have the earliest specimen of the verse afterwards chiefly used for comedy, namely, one of four feet, the foot of two, three, and even four syllables. It commences thus:—

As long lyveth the mery man (they say)
As doth the sory man, and longer by a day,
Yet the Grassehopper for all his Sommer pipyng
Sterveth in Winter wyth hungrie gripyng.

This measure may be seen in Damon and Pitheas, New Custom, Gammer Gurton's Needle, and other plays, in which we shall find it admitting lines of five and even six and seven feet,—*ex. gr.*,

That state is most miserable. Thrise happy are we
Whom true love hath joined in perfect amity.
Which amity first sprung, without vaunting be it spoken
that is true,
Of likeliness of manners, took root by company, and now is
conserved by virtue.—Damon and Pitheas.

Contemporary with Bale and Udall, the illustrious Earl of Surrey had introduced into English a new species of verse—blank verse. This was a five-foot iambic measure without rime, and admitting of verses of six feet. His version of two books of the Æneis in this measure was printed in 1557; and five years later,

Jan. 18, 1561-2, a play written in it and named *Gorbuc*, by Norton and Sackville, was performed before Queen Elizabeth at Whitehall, and it was given to the press in 1566. But more than twenty years elapsed before blank verse made its first appearance on the public stage in the *Tamburlain* of Marlow. From its inherent superiority, it at once became the established form for the drama, still mingled, however, with riming couplets and stanzas.

16.

I have already expressed my opinion that the earliest among the extant dramas of Shakespeare *may* have been *The Comedy of Errors*. This is in blank verse, in general strictly decasyllabic, mingled with the riming measures above noticed. His next play would seem to have been *The Two Gentlemen of Verona*, much of the same form, but differing from it, and from its immediate successors, by admitting in its blank verse trisyllabic feet, as in

A virtuous gentlewoman, mild and beautiful.—iv. 4.

It might seem as if the poet were hesitating about the adoption of a freer kind of verse such as came afterwards into use. *Love's Labour's Lost*, and the other plays in Meres' list—to which, as may be seen, *The Taming of the Shrew* is to be added—are all of the same kind. As he advanced in his career, he gradually discarded rime, and admitted the trisyllabic foot more frequently. He also learned to run his verses into each other, thus forming a system; the preposition, for instance, ending one line, and the word it governed beginning the next line.

The blank verse of Surrey and of the authors of *Gorbuc*—admitting, as we have seen, verses of six feet—may be regarded as strictly decasyllabic. But when it became the standard verse of the theatres it gradually relaxed from its strictness, and admitted trisyllabic feet more and more as it advanced, so that in Fletcher

we actually meet with lines containing fifteen syllables, though of no more than five feet. It is most strange that, with these facts staring them, as I may say, in the face, editors, almost without exception, seem to have been haunted by a spectre of five decasyllabic feet. "How often," says Gifford, "will it be necessary to observe that our old dramatists never counted their syllables on their fingers!" They also seem to be unaware of the existence of Alexandrines, or verses of six feet. The play of *Othello*, for instance, is as full of them as Dryden's riming couplet verse; and yet Mr. Dyce—whom I generally notice as being usually regarded as a leading critic—writes frequently as if such a line were not admissible in dramatic verse.

Again, there are critics who regard a verse as good if it contains ten syllables, no matter how made or how arranged.

Thus Malone gives as good verses,

What wheels, racks, fires, flaying, boiling.—*W. T.* iii. 2.

Curs'd be I that did so. All the charms.—*Temp.* i. 2.

Pours into captains' wounds? banishment.—*Timon*, iii. 5.

Mr. Collier regards as a good verse,

To yond generation you shall find.—*M. for M.* iv. 3.

"Doth comfort thee in *thy* sleep. Live and flourish" is the usual reading in *Rich. III.* v. 5; mine is at least more euphonious.

It has never to my knowledge been sufficiently noticed that Shakespeare makes occasional use of the seven-foot verse of Golding's *Ovid* and Phaer's *Virgil*, works in which it is evident he was extremely well-read. Such are the following lines:—

For often have you writ to her, and she in modesty,
Or else for want of idle time, could not again reply;
Or fearing else some messenger, that might her mind discover,

Herself hath taught her love himself to write unto her lover.—*Two Gent.* ii. 1.

A cherry-lip, a bonny eye, a passing-pleasing tongue.

Rich. III. i. 1.

My visor is Philemon's roof; within the house is Jove.—
Why then your visor should be thatch'd.—Speak low, if
you speak love.—*Much Ado*, ii. 1.

Convey the wise it call: steal! foh! a fico for the phrase!—
Well, sirs, I am almost out at heels.—Why, then, let kibes
ensue.—*Mer. Wives*, i. 3.

As many devils entertain, and To her, boy! say I.—*Ib.*
Thou art the Mars of malcontents. I follow thee, troop on.
Ib.

Die men like dogs; give crowns like pins; have we not
Hiren here?—2 *Hen. IV.* ii. 4.

Rouse up Revenge from ebon den, with fell Alecto's snake.
Ib. v. 5.

A damned death! Let gallows gape for dogs, let man go
free.—*Hen. V.* iii. 6.

These last six, we may see, all belong to *Ancient
Pistol*. We possibly might add:

He's ta'en, and, hark! they shout for joy.—Come down,
behold no more.—*Jul. Cæs.* v. 3.

17.

I will now make a few general observations on the
dramatic verse of Shakespeare and his contemporaries.
In the first place, as observed above, we may lay it down
as a general rule that their verse—I may perhaps in-
clude even that of Marston—is never rugged or inhar-
monious, but that when it appears to be so it is owing
to the copyist or the printer, or to the fact of the
manuscript having been damaged, and not unfrequently
to want of skill in the reader.

An apparent cause of imperfection in lines is the
reader's ignorance of the poet's mode of pronunciation.
Thus it was then the custom—one not quite lost yet—
in prose as well as in verse, if two words came together,
one ending, the other beginning, with an accented syl-
lable to throw back the former accent: hence Shakespeare
said, for example, "the divine Desdemona." If critics
kept this fact in mind, they would not reject Tieck's excel-
lent emendation of "the précise Angelo" for "the pren-
zie Angelo" in *Measure for Measure*, on account of the

accent, when in the very same play we have “a complete bosom,” i. 4; “O just, but sévere law!” ii. 2; “Will bélieve this,” *ib.*; “Our cómpell’d sins,” *ib.* 4, &c.; we have actually “précise villains,” ii. 1. How would they read

Might córrupt minds procure knaves as corrupt

(Hen. VIII. v. 1)?

In fine, it must be remembered that *ion*, *ien*, and other double vowels were pronounced dissyllabically, as *oceän*, &c.

Again, neither editors nor readers are in general aware that poets like Shakespeare, who were born in those parts of England where the *r* at the end of words or syllables has the light sound peculiar to the English language, frequently pronounce as dissyllables those monosyllables, such as *fire*, *hour*, *more*, *where*, &c., ending in *r* after a long vowel or diphthong, as in

I know a bank, where the wild thyme blows.—M. N. D. ii. 1.

Here “where” is to be pronounced nearly *wheaa*; for so the English really do pronounce it, though they may fancy such not to be the case. Malone, as being an Irishman, seems to have been the first to notice it. Of these monosyllables there are upwards of thirty in Shakespeare, and as many in Fletcher; while in the learned Jonson we only meet with *fire*, *hour*, *our*, *your*, *wear*. In my Edition, and in this work, I have marked them with a diæresis, as *whêre*, *heär*, &c. It is rather remarkable that it is almost solely to his higher characters, such as Hamlet and Coriolanus, that Shakespeare gives this pronunciation. We also find this dissyllabic pronunciation in such words as *born*, *morn*, *horn*, &c.

As in French poetry the *e muet* in words forms a distinct syllable, *ennemi*, for example, being read as a trisyllable; so we find *angry*, *entrance*, *children*, *mistress* (often written *misteris*), *country*, *witness*, *juggler*, *wondrous*, &c., forming three, *remembrance* four syllables. *Captain* was sometimes *capitain*, as in French. Many of these cases, we may observe, are mere solutions of contractions, *angry*, for example, being simply *angery* contracted.

18.

In opposition to the commonly received theory, I will venture to lay it down as a fixed principle that the dramatic poets rarely, if ever, used short lines, except in speeches of a single line, or in the first or the last line of a speech. This will be apparent to any one who examines the pages of Jonson and Massinger, who printed their plays themselves, or those plays of Shakespeare, Fletcher, and others which are the most correctly printed. Wherever a line of less than five feet occurs, it will be found to have been produced by omission of words or by malarrangement of the text. In plays such as *Timon*, *Troilus and Cressida*, or Fletcher's *Sea Voyage*, of which the original copy was in bad condition, lines of this kind are of course most numerous. I may here observe that in this last-named play, the metre of which Mr. Dyce has pronounced to be "*incurably defective*," I have, by simple rearrangement of the text, rendered it as correct as in any other of Fletcher's plays.

Even in this also Shakespeare took liberties in which his brethren did not venture to indulge. *He* began and ended not only speeches, but paragraphs of speeches, with short lines. Nay, he even made the concluding short line of one paragraph and the incipient short line of the next form a single line, thus—

It hath the primal eldest curse upon it:

A brother's murder.—Pray can I not?—Ham. iii. 3.

Of greatest justice.—Write, write, Rinaldo.

All's Well, iii. 4.

Splitted the heart.—This is the sword.

Ant. and Cleop. v. 1.

In the case of final riming couplets the first line may be short, but *never* the second.

19.

Nothing is more common in the works of our old dramatists than malarrangement of the text, some lines being too long, some too short; but among them they

are sure to contain the requisite number of feet. Editors have often taken the most justifiable liberty of rearranging the text ; but on other occasions they have exclaimed against those who have followed their example. In this case, however, the only limit to the discretion of an editor is that of not putting—except in the cases above mentioned—more or less than five or six feet in a line. I must not omit to observe that editors have done injury to many passages, by the decasyllabic superstition which I have already noticed.

I will give one instance of a place where a most slight rearrangement gives perfect harmony to what has been a stumblingblock to editors :—

And sandy-bottom'd Severn have I sent him
Bootless home, and weather-beaten back.

1 Hen. IV. iii. 1.

The last line, it will be seen, is the merest prose, but transfer “him” to it from the preceding line, and we at once get harmonious verse.

The following passages are thus arranged in the original editions :—

The poet's eye, in a fine frenzy rolling ; doth glance
From heaven to earth, from earth to heaven ;
And, as imagination bodies forth the forms of things
Unknown, the poet's pen turns them to shapes,
And gives to airy nothing a local habitation
And a name. Such tricks hath strong imagination, &c.
Mids. Night's Dream, v. 1.

It seldom visits Sorrow ; when it doth, it is a comforter.
We two, my lord, will guard your person,
While you take your rest, and watch your safety.—
Thank you. Wondrous heavy. Temp. ii. 1.

Those, then, who would refuse an editor the right of rearrangement are bound, if they would be consistent, to retain such passages as these unaltered. I may here make the boast that mine is the *only* edition of these plays in which the text is strictly metrical throughout.

20.

Beside all those forms of verse, the plays of our old dramatists contain a large quantity of prose. But it

is only prose to the eye ; for it is in reality as metrical as what is printed in separate metric lines, consisting of lines of five or six feet, each of two or three syllables, but printed continuously like prose. I therefore denominate it "*Metric Prose*," as being metric in substance, prose in form, and as, moreover, it is termed *prose* both by Chaucer and Shakespeare, probably from its less elevated character and from its being written continuously and without rime or alliteration. I am disposed to regard the former as being its inventor ; and perhaps his reason for writing it continuously may have been merely the wish to save paper. We know, from M. de Maucroix's letter to Boileau, that the French poet Racan, whose poems were of course in rime, also wrote them continuously, and, as it would appear, for the same reason, though paper must have been less valuable in his time. As, however, the Anglo-Saxon and early English alliterative verse was written continuously, Chaucer may have been only following an established mode. It may be remarked that the poetry of the Hebrew Scriptures is also written and printed continuously.

Surely it is no egotism to state a plain truth ! I therefore say that, as far as I know, I am myself the very first who, for the last century or more, has discerned the existence of this metric prose. My discovery was very gradual. I first recognized it in the plays of Beaumont and Fletcher, and, advancing step by step, I at length arrived at the certainty that for three centuries and a half, from Chaucer and Wickliffe to Dryden and Tillotson, almost every work claiming to be regarded as a literary composition is in this form. Such are histories from Sir T. More to Clarendon, translations, controversial and philosophical works, as those of Hooker, Brown, Taylor, and Cudworth, versions of the Scriptures from Wickliffe to the authorized one inclusive, sermons, inclusive of those of Barrow, South, and Tillotson, the Liturgy, except the Creeds, Te Deum, and Catechism, all prefaces, dedications and letters of compliment, &c.

The chief exceptions were Hall and the other chroniclers, Purchas, Hakluyt, Fuller, Bunyan, Ludlow, L'Estrange, and Mrs. Hutchinson. The Ecclesiastical Policy, The Liberty of Prophesying, and The Areopagitica, for example, are as decidedly metrical as The Paradise Lost, only admitting more trisyllabic feet, and being printed continuously. Hence, too, in a great measure, arises the charm which we find in the prose of our old writers, and of which we have been ignorant of the secret source; as when Cowper styles Sidney "warbler of poetic prose."

I do not, however, say that this prose was read as verse, with a slight elevation of tone at the end of each metric line. It was, I think, read as prose, as Cowper of course read the Arcadia; but the metre diffused a secret charm through it, which could be felt even by those who were ignorant of the cause. How easy, by the way, must this mode of writing prose have made verse-making to the writers of those days! and how rapidly that prose could be written is proved by the assertion of Sir Kenelm Digby, who says that in the space of twenty-four hours he sent out and bought the Religio Medici, read it through, and wrote his Observations on it, which fill upwards of seventy printed pages, and are metrical—a fact almost inconceivable.

The only writer of the last century who, as far as I am aware, used this metric prose—for we seek it in vain in Addison, Pope, Johnson, Gibbon, &c.—is the historian Robertson, of which fact Mr. Buckle seems to have had a dim conception; for he speaks of his "*measured style*." It is a question where Robertson got it; for he could hardly have invented it, and I think it must have been in Knox, Spottiswoode, and the Scottish writers of the two preceding centuries, who all wrote like their English contemporaries. At the same period, however, his countryman Macpherson invented a new kind of metric prose for his 'Poems of Ossian.' Even the present century presents us with an instance in Mr. Lecky's eloquent 'History of Rationalism,' which is as metrical

as the *Areopagitica* of Milton. Possibly my own remarks on the subject in 'Notes and Queries' may have directed his attention to it.

Gascoigne's comedy of *The Supposes*, performed in 1566, a translation from the Italian of Ariosto, appears to have been the first play written in this metric prose; Lyly also, somewhat later, wrote in it his courtly comedies; and it gradually, combined with blank verse, got entire possession of the scene. The last, I believe, to use it was Dryden. Ordinary prose—probably in imitation of the French and Italian comic drama—seems to have been first used after the Restoration, in the comedies of Killigrew, Shadwell, Wycherley, Etheridge, Sedley, and other dramatists of that period.

It is rather remarkable that a union of verse and prose, similar to this union of regular and irregular verse of our drama, occurs also in that of India. Sir William Jones tells us, in his preface to *Sacontala*, that the Hindoo plays "are all in verse where the dialogue is elevated, and in prose where it is familiar." Coleridge, who had not the slightest suspicion of the existence of metre in the dramatic prose, makes the following just remarks in a note on Fletcher's *Custom of the Country*:—"In all comic metres the gulping of short syllables and the abbreviation of syllables ordinarily long, by the rapid pronunciation of eagerness and vehemence, are not so much a licence as a law—a faithful copy of nature." This I think completely justifies the frequent use of the syncope and synæresis in metric prose.

The same critic again says of Milton's noble conclusion of his treatise '*Of Reformation in England*,' "Written in the fervour of his youthful imagination, in a high poetic strain that wanted metre only to become a lyrical poem." He felt, but did not see, that the metre actually *was* there.

The fact of this prose being metric causes us sometimes to doubt whether a passage should be printed as verse or as prose; and sometimes what is verse in one

edition is prose in another. Thus Mercutio's celebrated account of Queen Mab, in *Romeo and Juliet*, which is most perfect decasyllabic verse, is properly printed as such in the 4to, 1597, while in all the subsequent early editions it is made prose; and prose it would probably have been at this day had no copy of that edition remained. On the other hand, most modern editors have most improperly printed the Nurse's speeches in the preceding scene as verse, while they are, and rightly, prose in all the original editions. An editor is, I think, at perfect liberty to use his judgement in this matter.

The following extracts, in which the termination of each line is marked, will enable the reader to judge of the truth of my theory. I must at the same time remind him that such contractions as *Pll*, *Pve*, are rare in these prose scenes, such being left to the knowledge and skill of the actor or reader.

"As I remember, Adam, it was upon this fashion. | *He* bequeathed me by will but poor a thousand crowns; | and, as thou sayest, charged my brother on his blessing | to breed me well; and there begins my sadness. | My brother Jacques he keeps at school, and report | speaks goldenly of his profit; for my part he keeps me | rustically at home, or, to speak more properly, | stays me here at home unkept; for call you that keeping | for a gentleman of my birth, that differs not from the stalling | of an ox? His horses are bred better; for besides that | they are fair with their feeding, they are taught their manage, | and to that end riders dearly hired; but I, his brother, | gain nothing under him but growth, for the which | his animals on his dunghills are as much | bound to him as I. Besides this nothing that he | so plentifully gives me, the something that Nature gave me | his countenance seems to take from me. He lets me feed | with his hinds, bars me the place of a brother, and as much as | in him lies mines my gentility with my education. | This it is, Adam, that grieves me; and the spirit of my father, | which I think is within me, begins to mutiny | against this servitude. I will no longer endure it, | though yet I know no wise remedy how to avoid it."—As You Like It, i. 1.

"I will tell you why; so shall my anticipation | prevent

your discovery, and your secrecy | to the king and queen
moult no feather. I have of late | —but wherefore I know
not—lost all my mirth, | foregone all custom of exercises,
and indeed | it goes so heavily with my disposition, | that
this goodly frame, the earth, seems to me a sterile | promon-
tory, this most excellent canopy, | the air, look you, this
brave o’erhanging firmament, | this majestic roof, fretted
with golden fire, | why, it appeareth nothing to me but |
a foul and pestilent congregation of vapours. | What a piece
of work is a man! how noble in reason! | how infinite in
faculties! in form and moving | how express and admirable!
in action how like an angel! | in apprehension how like a
god! | the beauty of the world! the paragon | of animals!
And yet to me what is | this quintessence of dust? Man
delights not me; | no, nor woman neither, though by your
smiling you seem to say so.”—Hamlet, ii. 2.

“Here comes Romeo, here comes Romeo.—Without his
roe, | like a dried herring. O flesh, flesh, how art thou
fishified! | Now is he for the numbers that Petrarch flowed
in; | Laura to his lady was a kitchen-wench; | marry, she
had a better love to be-rime her; | Dido a dowdy; Cleopatra
a gypsy; | Helen and Hero hildings and harlots; Thisby |
a grey eye or so, but not to the purpose. | Signior Romeo,
bon jour. There’s a French salutation | to your French slop.
You gave us the counterfeit | fairly last night.”—Romeo and
Juliet, ii. 4.

“Nay, sure, | he’s not in hell. He’s in Arthur’s bosom,
if ever | man went to Arthur’s bosom. ’A made a finer
end, | and went away as it had been any christom child. |
’A parted even just between twelve and one, | even at the
turning of the tide. For after I saw him | fumble with the
sheets, and play with flowers, and smile | upon his finger’s
end, I knew there was but one way; | for his nose was as
sharp as a pen, and ’a babbled of green fields. | How now,
Sir John! quoth I. What, man! be of good cheer! | So
’a cried out God, God, God! three or four times. | Now I,
to comfort him, bid him he should not think of God; | I
hoped there was no need to trouble himself | with any such
thoughts yet. So ’a bade me lay | more clothes on his
feet. I put my hand into the bed, | and felt them, and they
were as cold as any stone. | Then I felt to his knees, and so
upward and upward, and all was | as cold as any stone.”—
King Henry V. ii. 3.

COMEDIES.

COMEDY OF ERRORS.

ACT I.

Sc. 1. "Yet that the world may witness that my end
Was wrought by Nature, not by vile offence."

It was surely wrought by *Fortune* rather than by Nature, and so the poet may have written it. Collier's folio makes the same correction.

"And by me, had not our hope been bad."

The editor of 2nd folio read 'me too,' not being aware of the dissyllabic form of 'our.'

"A *poor* mean woman was delivered."

The editor of 2nd folio added *poor*, which was probably the poet's word.

"Unwilling I agreed. Alas! too soon

We came aboard * * * * *

A league from Epidamnum had we sail'd."

We might supply '*our ship. Somewhat more than.*'

"Which being violently borne upon,

Our helpful ship was splitted in the midst."

It was the mast, not the ship; but the text is probably as the poet wrote it.

"At length another ship had seiz'd on us."

We should surely read '*the other.*'

"That by misfortune was my life prolong'd."

It might be better to read *Thus* for 'That.'

“That his attendant—for his case was like.”

For ‘for,’ the judicious correction of 2nd folio, the 1st has *so*.—See on L. L. L. i. 1; 1 Hen. IV. i. 3.

“To seek thy help by beneficial help.”

See Introd. p. 61. For the first ‘help,’ Pope read *life*; I read *ransom*, a word already used by the Duke. If the error should be in the second ‘help,’ we might, with Malone, read *means*; which, however, is rather feeble.

“And live, if no thou then art doom’d to die.”

For ‘no’ we should surely, with Rowe, read *not*.

Sc. 2. “Who falling there to find his fellow forth.”

Mr. Barron Field proposed *failing*, which may be right.

“Methinks your maw, like mine, should be your clock,
And strike you home without a messenger.”

‘Clock’ is Pope’s correction for *cook* of the folio, which, however, may be right after all; for the cook used to *strike* on the dresser to give notice that the dinner was ready.

ACT II.

Sc. 1. “Will you come *home*? quoth I.”

Hanmer properly added *home*, which was plainly omitted.

“I see the jewel best enamelled
Will lose his beauty, yet the gold bides still,
That others touch.—And often touching will
Where gold; and no man that hath a name
By falsehood and corruption doth it shame.”

To give sense to this passage I read in the second line *bide*; in the fourth, with Warburton, *wear*, with Heath *so a* for ‘no;’ in which two I had thus been anticipated. The punctuation given here is my own. I am dubious of ‘others’ in the third line, for which we might read *fingers*, or some other word.

Sc. 2. “Your sauciness will jest upon.”

For ‘jest’ Mr. Dyce reads *jet*, referring to Rich. III. ii. 4, Tit. Andron. ii. 1; and “It is hard when Englishmen’s

patience must be thus *jettèd* upon by strangers.”—Play of Sir T. More, p. 2.

“And what he hath scantèd them in hair he hath given them in wit.”

For the first ‘them’ Theobald properly read *men*.

“The one to save the money that he spends in trying.”

For ‘trying’ Pope read *tyring* by simply transposing, Rowe *trimming*. I rather prefer the former, as *tyring* is attiring, and ‘attire’ is head-dress; but whether used of a man or not I am not certain.—See my note on Milton’s *On Time*, v. 21.

“I live distain’d, thou undishonoured.”

Quite the contrary; for she would rather “live an unstain’d life.” R. and J. iv. 1. Theobald read *unstain’d*, but I prefer *undistain’d*. The printer was more likely to omit *un* (see on *Cymb.* i. 7) than to change it to *di*. There is also an agreeable effect on the ear produced by the accents falling on *un* in both words. In all these plays lines frequently begin with an anapæst.

“I’ll entertain the freed fallacy.”

For ‘freed,’ which can hardly be right, Pope read *favour’d*, Capell, much better, *offer’d*.

“We talk with goblins, owls, and sprites.”

To complete the measure, the editor of 2nd folio inserted *elves*, and before ‘sprites;’ from which Rowe made *elvish* ‘sprites.’ For ‘owls’ Theobald read *ouphes*; but that term occurs only in *The Merry Wives*. I read—

“*For here* we talk with goblins, elves, and sprites.”

“I am transformed, master, am not I?”

Theobald also made this obvious and necessary transposition of ‘I not.’

ACT III.

Sc. 1. “By the wrongs *that* I suffer, and the blows *that* I bear.”

“Ay, to a niggardly host, and *a* more sparing guest.”

“I thought to have ask’d you * * * *
* * * * and you said, No.”

Malone also saw that something was lost. We might read—

“I thought to have ask’d you, *had you brought a rope*.—
I ask’d you to let us in, and you said, No.”

“Once this. Your long experience of her wisdom.”
‘Her’ is Rowe’s correction of *your* of the folio.

“And in despite of mirth mean’to be merry.”

To be merry in spite of mirth is like laughing in spite of laughter, dying in spite of death, living in spite of life—pure nonsense. With great confidence I therefore made the correction *my wife*, and so gave it in my Edition. Meeting, however, in the Cambridge Edition with Theobald’s correction *wrath*—for Editors had ignored it—I saw at once that the poet must have written *my wrath* (see Introd. p. 67), which resembles ‘mirth’ both in form and sound, and I have therefore adopted it without hesitation. Like a similar correction in *Twelfth Night*, i. 1, I regard it as absolutely certain.

Sc. 2. “Shall love in building grow so ruinous?”

So Theobald, in accordance with the rime, read for *ruinate* of the folio.

“Alas, poor women! make us but believe.”

Here again we have Theobald’s correction of ‘but’ for *not*.

“Spread o’er the silver-waves thy golden hears,
And as a bed I’ll take them and there lie.”

I have printed ‘hears’ for the ‘hairs’ of the folio, as it rimes with ‘tears,’ and was the constant pronunciation of Chaucer, and frequently of Spenser; and in his early plays Shakespeare indulged in riming archaisms of this kind occasionally. We are to recollect that this play was not printed till thirty years after it had been written, and by that time *hair* had been established as the sole orthography. The matter is, however, put out of dispute by the Poems, in which Shakespeare himself spells it *hear* when riming with *tear* and

ear. 'Bed' is the correction of 2nd folio for *bud*. Mr. Dyce proposed *bride*.

"Call thyself sister, sweet, for I am thee."

For 'am' Capell read, I think rightly, *aim*, and Singer quotes "I make my changes aim one certain end."—Drayton Leg. of Rob. Duke of Normandy.

"Well, sir, but her name and three quarters."

The folio has *is* for 'and;' the correction is Thirlby's.

ACT IV.

Sc. 1. "Belike you thought our love would last too long

If it were chain'd together."

For 'it' I think we should read *we*.

Sc. 2. "First she denied you had in him no right."

This structure seems strange, but it was in use:—

"You may deny that God was not the cause."

Rich. III. i. 3.

"Fortune forbid my outside have not charm'd her."

Twelfth Night, ii. 2.

"Here go. The desk! the purse! Sweet, now make haste."

For 'Sweet,' which is rather free in the mouth of Dromio, Collier's folio reads *Swift*; we might also conjecture *Speed*. The truth, however, seems to be that *mistress* has been omitted after 'Sweet.'

"A devil in an everlasting garment hath him."

There is something evidently lost here, riming with 'steel.' It may have been *by the heels*, or *laid by the heels*, alluding to 'Tartar Limbo;' but *still*, or *at his will*, seems preferable.

"A fiend, a fairy, pitiless and rough."

For 'fairy' Theobald proposed *fury*, and we have "O, my good lord, deliver me from these *furies* (i. e. bailiffs).—Massinger, Fatal Dowry, v. 1. "Fiends, *fairies*, hags that

fight in beds of steel.”—Peel, Battle of Aleazar, where Mr. Dyce reads *furies*. In Jonson’s Poetaster (iii. 1) the Lictors are termed *furies*.

Sc. 3. “Master, if you do, expect spoon-meat, or be-speak a long spoon.”

For ‘or’ we should read *and*, as usual. Mr. Dyce reads *so*.

Sc. 4. “In verity you did; my bones bear witness
That since have felt the vigour of his rage.”

The change of pronouns is so frequent that I think it would be simpler to read *your* for ‘his’ than as is usually done make ‘my bones,’ etc. an *aside*.

ACT V.

Sc. 1. “And much different from the man he was
before.”

“In company I often glanced *at* it.”

“But *only* moody and dull melancholy.”

See Introd. p. 55. In my Edit. *only* is at the end.

“And at her heels a huge infectious troop.”

We should probably read *his* for ‘her,’ as kinsman is the antecedent.

“Hath scar’d thy husband from the use of *his* wits.”

As ‘his’ was probably written ‘s,’ it escaped the printer’s eye.

“The place of death and sorry execution.”

I would read *sore* or *sour* for ‘sorry;’ Collier’s folio proposes *solemn*. The 1st folio has *depth* for ‘death.’ The correction was made in the 3rd.

“To scorch your face and to disfigure you.”

Mr. Dyce properly reads *scotch*; for, as he observes, the very same misprint occurs in Macb. iii. 2, and Knt. of Burning Pestle, iii. 4.

“On the way we met * * * as we were going along” (?)

“These left me and my man, both bound together.”
For ‘These’ we should perhaps read They.

“Besides her urging of her wreck at sea . . .”

“And thereupon these Errors are arose.”

Editors ought to be ashamed of themselves for not seeing that ‘arose’ is the same as ‘arisen.’ See Intro. p. 70.

“Thirty-three years have I but gone in travail,
Of you, my sons; and till the present hour
My heavy burthen are delivered.
The Duke, my husband, and my children both,
And you, the calendars of their nativity,
Go to a gossip’s feast, and go with me,
After so long grief such nativity!”

I read this passage thus :

“Thirty-three years have I *been* gone in travail
Of you, my sons, *until* the present hour.
My heavy burthen *here* delivered,
The Duke, my husband, and my children both,
And you, the calendars of their nativity,
Come to a gossip’s feast, and go with me.—
After so long grief such *felicity* !”

All the corrections here made are my own; and yet in all but one I had been anticipated! in *been* by 2nd folio; in *until* by Boaden; in *here* by Grant White; in *felicity* by Hanmer. In my Edition of these plays I have printed “Go . . . *come* with me.” The difference is unimportant. In the first line Theobald, followed by succeeding editors, read *twenty-five*; but such alterations are not to be allowed.

“Master, shall I fetch your stuff from ship-board *now*?”

THE TWO GENTLEMEN OF VERONA.

ACT I.

Sc. 1. "I leave myself, my friends, and all for love."

The folio has 'I love.' Pope made the obvious correction.

"But what said she? *did she nod?*"

These last words are an addition by Theobald, and the context shows they had been lost.

Sc. 2. "Yet he of all the rest I think best loves ye."
'Lov'd ye' would rime better with 'mov'd me.'

"That I might sing it, madam, to a tune."

As *time* and 'tune' were synonymous, perhaps the poet used the former, which would accord with 'rime.'

"Let's see your song. *Why*, how now, minion!"

"You do not *like it*!—No, madam, it is too sharp."

"I see you have a month's mind to them."

A syllable is wanting. Some read *moneth*, but that is not a Shakespearian form. We might also read 'unto' for 'to,' but I prefer 'I see *that* you;' as I have given it in my Edition.

Sc. 3. "And be in *the* eye of every exercise."

ACT II.

Sc. 1. "And now you are so metamorphosed with a mistress."

A just and necessary addition of Collier's folio.

"And you, being in love, cannot see to put on your hose."

For 'hose,' apparently suggested by what went before, I

should incline to read, with the Cambridge editors, *shoes*; or *clothes* might be better.

“Nay, take them *again*—Madam, they are for you.”

Sc. 3. “Oh, that she could speak now like a wood woman!”

For ‘she’ Blackstone proposed *shoe*; better *the shoe*, as I have given it.

Sc. 4. “Come, go with me. Once more, new servant, welcome.”

“She is alone.—Then let her *be* alone.”

“So the remembrance of my former love
Is, by a newer object, quite forgotten.”

It seems to me that the best way to give sense to this passage is to take ‘by’ in the sense of beside, near. See Index s. v.

“It is mine or Valentine’s praise?”

So it stands in the original. It need hardly be observed that the two first words must be transposed. It is also plain to me that a substantive has been lost after ‘mine,’ and none seems so likely to be the right word as *eye*, the conjecture of Warburton, and which seems to be omitted in the same manner in the last line of Son. cxiii.

“As love is full of unbefitting strains

* * * * *

Form’d by the eye, and therefore like the eye.”

L. L. L. v. 2.

“I know there is no beauty,
Till our eyes give it ‘em, and make ‘em handsome.”

Fletch. Maid in Mill, i. 2.

See also his Love’s Pilgrimage, ii. 3. Steevens and others read ‘*her mine*,’ taking the latter as *mien*, a term not Shakespearian. (See on Mer. Wives, i. 3.) As there is still a syllable wanting, I would read ‘*Valentinès*,’ a mode of forming the genitive not unusual in our author’s early plays.

Sc. 5. "Launee, by mine honesty, welcome to Padua."

That 'Padua' was the poet's word is proved by the metre, and the editors had no right to change it to *Milan*. 'By mine honesty' occurs in exactly the same manner in the play of Damon and Pitheas, with which Shakespeare was familiar.

"If thou wilt go with me to the ale-house, *so* ; if not."

The 2nd folio added *so*, which is required both by sense and metre.

Sc. 7. "And instances of infinite of love."

The 2nd folio reads '*as infinite*,' which may be right, but '*infinite*' seems to be made a substantive here.

ACT III.

Sc. 1. "There is a lady in Verona here."

Here again 'Verona,' the poet's word, has been altered by the editors. Pope, who is usually followed, read '*sir*,' in *Milan*,' and Mr. Dyce adopts the unheard-of term *Milano* of Collier's folio ! We have no right to make such changes.

"For 'get you gone,' she doth not mean 'away.'"

Perhaps the poet's word was *By* not 'For ;' or there may be an omission of *by* after 'For.'

"I fly not Death, to fly his deadly doom."

For 'his' Singer read *is*.

"As ending anthem of my endless dolour."

For 'anthem' Singer very plausibly read *amen*.

"*Item*, She is not to be *kissed* fasting on account of her breath."

Rowe added *kissed*, which, though generally received, is not absolutely necessary.

"Nor does your nostril

Take in the scent of strong perfumes, to stifle
The sourness of our breaths as we are fasting."

Massinger, *Very Woman*, i. 1.

“Now will he be swung for reading of my letter.”

Sc. 2. “But say this weed her love from Valentine.”

The context seems to require *wind* for ‘weed,’ and I have so given it.

“That may discover such integrity.”

Though in my edition I have made here an aposiopesis, I think it more probable that a line has been lost.

ACT IV.

Sc. 1. “O sir, we are undone ; these are the villains.”

So Capell read also.

“An heir, and near-allied unto the Duke.”

The folio has “And heir and niece.” Theobald made the corrections.

“Come, go with us ; we’ll bring thee to our crews.”

As in v. 1 we have

“Come, I must bring thee to our captain’s cave,”
we should probably read here *cave* or *caves* for ‘crews.’

Sc. 3. “Vain Thurio whom my very soul abhorred.”

‘Abhorreth’ is probably what the poet wrote.

“Madam, I pity much your grievances,

Which since I know they virtuously are placed.”

This is mere nonsense ; ‘grievance’ never had any meaning but that which it has at present. A line has evidently been lost ; something like this :—“*And sympathize with your affections.*” The corrector of Collier’s folio, who first saw the loss, added—“*And the most true affections that you bear,*” which seems wanting in ease and simplicity.

“When will you go?—This evening coming on.”

Sc. 4. “It seems you loved not her, not leave her token.”

For the second ‘not’ we should read *to*. See on All’s Well, v. 3. For ‘leave,’ see Index s.v.

“Why dost thou cry Alas?—I cannot choose
But pity her.—Wherefore should'st thou pity her?”

This is the proper arrangement; that of the editions, my own included, is wrong.

“Well, give *to her that ring*, and therewithal.”

“From whom? — From Sir Proteus, my master,
madam.”

So I should have given it in my Edition.

“Aye, but her forehead's low, and mine's as high.”

The sense might seem to require ‘mine *is* high,’ as Pope also saw; but her meaning may be, so is mine also. A high forehead was, however, a part of beauty. See Fletcher, *Woman-hater*, iii. 1.

“She hath a freckled face,
A *low forehead*, and a lumpish eye.”

Marston, *Ant.* and *Mel.* I. iv.

ACT V.

Sc. 2. “Which of you saw *sir* Eglamour of late?”

Sc. 4. “And I mine *too*.—A prize! a prize! a prize!”

“Come let us go. We will include all jars
With triumphs, mirth, and rare solemnity.”

‘Include’ here evidently signifies *conclude*; and as there is no instance of its use in that sense, it might be better to read the latter word with Hanmer.

LOVE'S LABOUR'S LOST.

ACT I.

Sc. 1. "And then grace us in the disgrace of death."

The usual confusion of *then* and *there*. We should read the latter. The contrary occurs in: "In summer *where* the ways are fair enough."—M. of Ven. v. 1.

"Why should I joy in any abortive birth?"

A line is certainly lost. It may have been like this:—
 "Among the offspring of the teeming earth."

"So you, to study now it is too late . . .

That were to climb o'er the house to unlock the gate."

This, except the punctuation, is the reading of the folio; that of the 4to, 1598, is:

"So you, to study now it is too late,

Climb o'er the house to unlock the little gate."

To which editors have given the preference, not a little, I think, moved by what seemed to them the metric regularity of the last line. I prefer the reading of the folio, and explain it thus:—Berowne had just been showing how he liked everything in its due time and season; and youth being the proper time for instituting a course of study, it was, he thought, as absurd for them who were full-grown men to set about it, as it would be for a man who wanted to unlock the gate of his court-yard to climb over the house to get to it. A couplet, however, may have been lost; for 'So you,' &c., joins but awkwardly with what precedes; but I believe the true solution of the difficulty is that the poet wrote '*For* you,' &c. We have instances of the confusion of these words in Com. of Err. i. 1, 1 Hen. IV. i. 3, Macb. i. 2, Son. xlv. 5. I have so given it in my Edition. There seems to be much more humour in the reading of the folio, caused by the aposiopesis, than in that of the 4to, where 'the *little* gate' makes a difficulty; but the meaning may be, they were giving themselves a deal of labour for a very trifling result. I think the reading of the 4to may

have arisen thus. In the transcript from which it was printed "That were to" may have been effaced or omitted, and then 'little' was added to complete the metre.

"Yet confident I'll keep what I have sworn?"

As it rimes with 'more,' we must, with 2nd folio, read *swore*.

"A dangerous law against gentility."

The reading of Collier's folio, *garrulity*, would agree better with the context; but it is not a Shakespearian term.

"A high hope for a low heaven."

Theobald's reading *having* has been generally, and I think rightly, adopted; but Mr. Dyce adheres to the text.

"To hear or forbear hearing."

Capell read *laughing* for 'hearing,' which correction the next speech shows to be right.

"And Don Armado, *he* shall be your keeper."

Sc. 2. "For I am sure I shall turn sonnet."

Hanmer, who is generally followed, read 'sonneteer;' but it is doubtful if that term was then in use. In Hall's Satires we meet with *sonnetist*; he also has *sonnet-wright*; and in Marston's Fawne (iv.) and in the play of Lingua (ii. 2), we have *sonnet-monger*, which I have adopted, as we have 'fancy-monger' in As You Like It, iii. 2. Dr. Verplank, an American critic, proposed 'turnsonnets,' which Mr. Staunton has adopted.

ACT II.

Sc. 1. "*Lord* Longaville is one."

"Well-fitted in arts, glorious in arms."

I read 'In arts well-fitted;' so also Grant White. The 2nd folio has 'in *the* arts.'

"To the wide fields *is* too base to be mine."

The metre requires a syllable.

"'Tis deadly sin to keep that oath, my lord,
And sin to break it."

Perhaps something may have been lost. It might be *'tis no sin.'*

"My lips are no common, though several they be."

'Several' is the very opposite of 'common.' "Truth lies open to all; it is no man's *several*."—Jonson, *Discoveries*. We should therefore, I think, for 'though' read *for*, which is proved by the following speeches. The printer might have taken *for* for *tho'*, or have supposed that 'be' was the conjunctive mood.

"Who tendering their own worth, from where they were glass'd,

Did point out to buy them, along as you pass'd."

The 4to reads 'point you;' but neither reading makes sense. We might read '*prompt* you,' or '*tempt* you.' I have adopted the former.

"Come to our pavilion; Boyet is dispos'd."

By 'dispos'd' here we are to understand—like *dispos* Fr.—cheerful, or rather gamesome; we have *undisposed* in Com. of Err. i. 2. It would seem, however, to be simply inclined with an ellipsis of the object.

ACT III.

Sc. 1. "And make them men of note?—Do you note men?—that most are affected to these."

I agree with the proposed reading of *me* for the second 'men.'

"No salve in the male, sir."

Tyrwhitt's most happy emendation 'in them all' gives in my opinion, the true reading.

"And stayed the odds by adding four."

Collier's folio, which Singer follows, reads *making*, which may be right, but is not necessary.

"Sirrah Costard, *marry*, I will enfranchise thee."

Costard's reply shows that *marry*, added by Collier's folio, had been omitted.

"I give thee thy liberty, set thee *free* from durance."

The same folio supplies *free*. Singer received both corrections.

"Than whom no mortal so magnificent."

'So' should be *more*, or rather *moe*; but it may be as the poet wrote it.

"This senior-junior, giant-dwarf, Dan Cupid."

The original editions have 'This *signior Junio's* giant-dwarf,' which possibly may be right, there being an allusion to some poem or tale now lost. The text is the correction of Hanmer.

"What *I!* I love! I sue! I seek a wife!"

"A whitely wanton with a velvet brow."

Rosaline was dark, so Collier's folio reads *witty* for 'whitely,' and the Cambridge editors *wightly*; yet the poet may have been merely oblivious.

"Well, I will love, *will* write, sigh, pray, sue, groan."

ACT IV.

Sc. 1. "That more for praise than purpose meant to kill."

The meaning of 'purpose' is not very clear; perhaps it should be *purchase*.

"He came, saw . . . saw two."

Both 4to and folio read 'see.' Rowe made the obvious correction.

"A mark marvellous well shot; for they both did hit *it*."

It was the 4th folio that supplied *it*.

"An if my hand be out, then, belike, your hand is in.—
Then will she get the upshot by cleaving the pin."

'Pin' is the correction of the 2nd folio; both the 4to and 1st folio have *is in*, as in preceding line, and possibly so the poet wrote it; for it makes a kind of sense, and he may have had his reasons for using it.

"Armado a' the tother side."

So I read, as the 4to has *ath toother side*, and the folio *ath to the side*. The usual reading is "on the one side;" but we are not to look for rigid consistency in Costard's language.

"To see him kiss his hand! and how sweetly 'a will swear."

A line riming with this seems to be lost.

Sc. 2. "So were there a patch set on learning to see him at school."

Misled by Singer, I gave in my Edition, *set*, the reading of Collier's folio, for 'see,' which may be right.

"And to humour the ignorant *I have* call'd the deer,"
etc.

Rowe was right, I think, in supplying *I have*. Singer reads *I will call*; Collier's folio *I call*; the Cambridge editors call *I*.

"Makes fifty sores, O sore L!"

The reading of the Cambridge editors is *one soul*.

"Of piercing a hogshead!"

The poet, I suspect, wrote *Oh!* not 'Of;' and so I have ventured to give it.

"Celestial, as thou art, oh! pardon Love this wrong,
That *he* sings heaven's praise with such an earthly tongue."

We might also read, with S. Walker, '*the* heaven's'; but I prefer what is in the text. A syllable was undoubtedly omitted.

"Where if, before repast, it shall please you to gratify the table with a grace."

For '*before* repast' of the 4to, the folio has '*being* repast' in a parenthesis; and it may possibly be right, the school-master, in his pedantic way, using 'repast' as a participle. The grace, then, would be after dinner.

Sc. 3. "The dew of night that on my cheeks down flows."

Both 4to and folio read 'The night of dew,' and so most editions; but the context requires the transposition. The same is the case in the last line but one of this sonnet, where 4to and folio read 'dost thou.'

"Thou makest the triumvir, the corner-cap of society,
The shape of Love's Tyburn, that hangs up simplicity."

This is no rime; the poet must have written *sobriety* in the second line.

"Disfigure not his shop."

As 'hose' has just occurred, Theobald read *slop*, which both Singer and Dyce properly adopt. The usual reading is *shape*.

"Oh, most divine Kate!

Oh, most prophane coxcomb!"

Both rime and metre demand *pate* in the second line (see *Intro.* p. 63). The whole dialogue, with this exception, is in rime.

"By earth, she is not. Corporal, there you lie.

Theobald, who is usually followed, reads "By earth she is but corporal; there you lie." I think, however, the text is right. In *iii.* 1 Berowne, styling Love a "great general," adds, "and I to be a *corporal* of his field!" so he may well apply that title to Dumain. See *Index s. v.*

"That shall express my true love's fasting pain."

Capell read *lasting*.

"Of faith enfringed, which such zeal did swear?"

“To see a king transformed to a gnat.”

For ‘gnat,’ of which it is not very easy to see the meaning, Mr. Staunton would read *quat*, the conjecture of Mr. Becket, and surely not better. We also meet *sot* and *knot*, equally bad. In *Pericles* (ii. 3), however, princes wanting in liberality are compared to gnats.

“Not you by me, but I betray’d to you.”

Capell transposed ‘by’ and ‘to;’ which seems to be right. Yet ‘to’ may have been suggested for *by*, by the preceding line.

“With men like men of inconstancy.”

As something is evidently wanted, the 2nd folio read ‘of *strange*,’ and that is the usual reading; Theobald ‘moon-like men.’ I have read, as I find S. Walker had done,

“With men like *you*, men of inconstancy.”

“Is ebony like her? O wood divine!
A wife of such wood were felicity.”

The ‘wood’ of the first line is Rowe’s certain correction of *word*.

“The hue of dungeons and the school of night.”

It is most certain that ‘school’ cannot have been the poet’s word. The usual reading is that of Warburton, *scowl*; but that substantive is not used by Shakespeare, and it gives but an indifferent sense. Theobald read *stole*, which also is not Shakespearian; I myself *cloak*, as the “cloak of night” occurs in *R. and J.* ii. 2, *Rich. II.* iii. 2. But the Cambridge editors seem to have hit on the exact word, *suit* written, as pronounced, *shoot*. In the *Puritan* (ii. 1), we have a play on *suitor* and *archer*, i. e. shooter; we retain this sound in *sure* and *sugar*. In *Hamlet* we have “suits of solemn black” and “suits of woe” (i. 2), and “suit of sables” (iii. 2) for mourning, and in *Rom. and Jul.* iii. 2,

“Come civil Night,
Thou sober-*suit*ed matron all in black!”

“Have at you then, Affection’s men at arms.”

Capell sagaciously saw that in this speech, from "For when would you" to "From whence doth spring," and from "For where is any" to "And in that vow," are passages which the poet had cancelled in the "corrected and augmented" play. The same occurs in *Rich. III.* v. 3, and on a much smaller scale, however, in *Rom. and Jul.* iii. 3, iv. 1.

"Why, universal plodding prisons up."

There can be no doubt of this, the reading of Theobald—prisons for *poisons*.

"For where is any author in the world
Teaches such beauty as a woman's eye."

As beauty is not taught, we should perhaps read *wisdom*. Perhaps, however, the error may be in 'Teaches.'

"And when Love speaks, the voice of all the gods
Makes heaven drowsy with the harmony."

Though this passage be very obscure, I doubt if it be corrupt. By 'voice' may be meant the assenting voice, the voices all sounding in unison, which induces repose over heaven. Compare the opening of Gray's *Progress of Poesy*. The original editions commit the usual error of putting 'make' for 'makes.'

"And plant in tyrants mild humility."

The reading of Griffith and Collier's folio *humanity* is, I think, right. I have adopted it in my Edition.

"*Allons, allons !*"

The correction of Theobald for 'Alone, alone!' of the originals. The poet, however, does not use French words in this play, and I think we should read *All on, all on!* or rather *Along, along!* (See on *Temp.* v. 1.) "*Along my lords! Well, Cromwell is half dead.*"—*Thomas Cromwell*, iv. 5.

"Or for love's sake, a word that loves all men."

As a word cannot love, Hanmer, for 'loves,' read *moves*, Heath *joys*, Mason *leads*. I read 'Love's' for 'love's' and *god* for 'word.'

ACT V.

"Sc. 1. "Witty without affection."

The 2nd folio reads, and, I think, most properly, 'affectation.' It is much more likely that a syllable should have been omitted by the printer, than that Nathaniel, who in general speaks correctly, should blunder. We have the very same error in v. 2, where the rime leaves no doubt on the subject.

"*Laus Deo, bone intelligo*—*Bone!* bone for *bene*;
Priscian a little scratch'd. 'Twill serve." [*Aside*.

This is Theobald's correction of *bene intelligo*.—Boone, boon for boon prescian, &c.; which has been universally received. The Cambridge editors, however, partly anticipated by Capell, read '*Bon, bon fort bon*. Priscian! a little scratcht, twill serve.' Ingenious as this is, I still adhere to Theobald; for, as I have just observed, French does not occur in this play; and when those critics say that "Sir Nathaniel is not represented as an ignoramus who would be likely to say *bone* for *bene*," I may remind them that he adds, '*Videsne quis venit*,' which is nearly as bad. The printer, in fact, had spoiled the humour by his *bene*, and Theobald restored it, as I think, most happily.

"I do beseech thee, remember thy courtesy. I beseech thee, apparel thy head."

Malone read 'remember *not*' (see Ham. v. 2, M. N. D. iv. 1). Dyce quotes "Pray you remember your courtesy. . . . Nay, pray, be covered."—Every Man in his Humour, i. 1. But the negative may been omitted here also.

"Shall pass *for* Pompey the Great, the page for Hercules."

These additions, I find, were made by Capell also.

Sc. 2. *Allons!* we will employ thee.

Here, again, the original reading is '*Alone!*'

"Great reason; for past cure is still past care."

The old editions transpose 'cure' and 'care.' The cor-

rection was by Thirlby. The old reading is retained, I know not how, in my Edition.

“And shape his service wholly to my device.”

The rime proves ‘device’ to be wrong. See Introd. p. 63. The 2nd folio read ‘*all to my behests.*’ I read, as S. Walker also had read, ‘to my *hests.*’

“So portent-like would I o’ersway his state.”

‘Portent’ is a correction of *pertaunt*.

“As Gravity’s revolt to wantonness.”

So the 2nd folio for ‘wanton *be.*’

“Oh! I am stabb’d with laughter.”

Perhaps it should be *stuff’d*, not ‘stabb’d.’ We have, however, “*stabs* the centre.”—W. T. i. 2.

“They do, they do, and are apparell’d thus.”

A line has evidently been lost here.

“And every one his love-feat will advance.”

For ‘feat’ Collier’s folio, and S. Walker, followed by Singer and Dyce, read *suit*, which I also have adopted.

“But while ’tis spoke each turn away her face.”

Both 4to and folio read *his* for ‘her.’

“*Bero.* Beauties no richer than rich taffeta.”

It should evidently be *Boyet*, as in my Edition.

“Yet still she is the moon and I the man.”

The line riming with *this* is lost, as Malone also saw.

“Oh! They were all in lamentable cases.”

So also 2nd folio.

“Till this madman show’d thee? and what art thou now?”

The editors omit ‘mad,’ as it is what they deem a superfluous syllable. We should perhaps omit ‘thou’ and retain ‘mad.’

"This jest is dry to me. *Fair*, gentle, sweet."

Fair is an addition of 2nd folio.

"Which of the visors was it that you wore?—

Where? When? What visor? Why demand you this?"

As the whole scene is in rime, there should be a couplet here. We might then for 'this' read *more*.

"As precious eye-sight and did value me."

A line riming with this, before, or after, seems lost.

"Nay, my good lord, let me o'er-rule you now;
That sport best pleases, that does least know how,
Where zeal strives to content, and the contents
Dies in the zeal of that which it presents."

The whole difficulty of this place lies in the word 'dies,' which has two senses, now distinguished by the orthography, namely, *die* and *dye*, but which in Shakespeare's time were spelt indifferently. In this place editors have invariably taken it in the former sense; and as they regard 'contents dies' as a false concord—which, by the way, it is not—they print 'Die,' and then change 'that' to *them*, and alter the punctuation. The result, however, is anything but satisfactory. I, on the contrary—and I believe I have been the first to do so—take 'Dies' in its second sense of tinging, colouring, imbruing, making 'zeal' the subject and 'contents' the object, and regarding this last as being by metonymy—a figure Shakespeare uses so frequently—the persons contented, or to be contented, just as in *Ant. and Cleop.* i. 4. "The Discontents" are the discontented. All then becomes plain, and the passage is parallel to one in the speech of Theseus in *M. N. D.* v. 1. As to using 'Dyes' of mind, we may justify it by the employment of *tinge* and *tincture* in the same way in our ordinary language; and the following passages are very apposite:—

"When my new mind had no infusion known,
Thou gav'st so deep a tincture of thine own,
That ever since I vainly try
To wash away the inherent dye."

Cowley, *The Complaint*, 122.

"For *dye* a husband that has wit with an opinion that

thou art honest, and see who dares wash the colour out." (Killigrew, Parson's Wedding, ii. 3.) "Ma ben di rado avviene che le parole affermative e sicure d'una persona autorevole in qualsivoglia genere *non tingano dal loro colore la mente di chi le ascolta*." (Manzoni, Prom. Sposi, ch. xx.) The 'zeal' in the last line may have been produced in the usual way by that in the preceding line, and the poet's word have been *hue*; but a change is not absolutely necessary.

"Keep some state in thy exit, and so vanish."

"Speak on, brave Hector; we are much delighted."

"A heavy heart bears not a humble tongue."

I conjectured *nimble*, in which I had been preceded, as usual, by Theobald. "You have a *nimble* wit." (As You Like It, iii. 2.) The error, however, may be, and I think is, in 'not,' for which I read *but*, as these words are so constantly confounded. Collier's folio makes the same correction.

"And though the mourning brow of progeny."

For 'And' I incline to read *Then*. (See on M. N. D. ii. 1.)

"Full of straying shapes, of habits, and of forms."

Coleridge read 'stray,' which seems better.

"Suggested us to make 'em. Therefore, ladies."

"But more devout than this in our respects
Have we not been."

This is the reading of Hanmer generally received. That of the folio is 'than *these are* our respects,' where, if we read 'than these our respects are,' we get perhaps as good a sense. 'Devout' seems to mean devoted, or serious, or in earnest; 'respects' *sc.* of you, behaviour respecting you.

"And what to me, my love? . . . of people sick."

This passage should certainly be omitted as a repetition. See on iv. 3.

"Call them forth quickly; *and* we will do so."

ALL'S WELL THAT ENDS WELL.

ACT I.

Sc. 1. "*It would have made nature immortal.*"

"*Hel.* If the living be enemy to the grief, the excess makes it soon mortal.

Laf. How understand we that?"

In the folio the first of these speeches is given to the Countess; but Tieck saw rightly that it could only belong to Helena. I have transposed the next two speeches; for Lafeu must reply immediately; metrically also his reply is the complement of the speech of Helena, in which 'living' and 'grief' should perhaps change places.

"Advise him.—He cannot want the best *advice*."

"And these great tears grace his remembrance more
Than those I shed for him . . . What was he like?"

For 'his' I read *this*, i. e. that of Bertram, whose departure has caused her tears to flow. There is an evident aposiopesis of *graced his*, arising from the perturbation of her mind, as is proved by the falling of the metric *ictus* on 'him,' and which also proves that 'his' could not have been the poet's word.

"Carries no favour in it but Bertram's *only*."

Bertram is *always* a dissyllable. We might also read 'but *only*,' but with less force.

"He that hangs himself is a virgin."

This is sheer nonsense; 'virgin,' suggested by the following 'virginity,' should be *self-murderer*, as I have given it in my Edition, or rather perhaps the legal term *felo de se*; for what Parolles means is that as suicides were 'buried in highways,' Virginity being such should be treated in the same manner.

"Out with it; within ten years it will make itself two."

For 'two' Hanmer read *ten*, and Steevens for 'ten' *two*.

The best reading seems to be that of Singer's folio, *months* for 'years,' which I have given in my Edition.

"Not my virginity yet."

This is complementary to the preceding speech, of which it completes the metre. The emphasis is to be on 'my,' as her meaning is that her virginity is not yet old and withered. She stops there, and enters on a new subject, and it is evident that at least the first line is lost. It may have been like this, "*Monsieur Parolles, you are for the Court,*" which I have ventured to insert in my Edition; it seems so essential to the sense.

"A mother, and a mistress, and a friend."

None of the editors seem to have perceived that in this and the six following lines Helena is enumerating the titles, mostly Euphuistic, that lovers at that time used to give their mistresses (comp. L. L. L. iii. 1 *ad fin.*), "Christendoms," *i. e.* baptismal names, as she styles them, to which Cupid stood gossip. As 'mother' could hardly have been one of these, I feel almost certain that the original word was *lover*, which being damaged and only *er* remaining (see on ii. 1), the printer made 'mother' of it. There is, however, it seems a term *mauther* or *mother* still in use in the Eastern counties, and signifying young girl. In Fletcher's *Maid in the Mill* (iii. 2), the miller says of his daughter,

"A pretty child she is, although I say it,
A handsome *mother*."

In the *Alchemist* (iv. 4) Kastrill says to his sister, "You talk like a foolish *mauther*." Tusser has in his *Husbandry*,

"No sooner a sowing but out by and by,
With *mother* or (and ?) boy that alarum can cry;
And let them be armed with a sling or a bow."

And again,

"A sling for a *mother*, a bow for a boy."

But surely such a term could not be used of the ladies of the Court of France. The context shows that it is not mother-in-law that is meant. 'Captain' in the next line may appear suspicious; but lovers were in the habit of regarding their mistresses as commanders, whose orders they were bound to obey. "She that I spake of our great captain's

captain," Othel. ii. 1. Steevens states that *guerrière* is a favourite term for a mistress in Ronsard.

"Use him as he uses thee; *and* so farewell."

Sc. 2.

"In his youth

He had the wit, which I can well observe," etc.

I doubt if the editors have perfectly understood this passage. I cannot, for example, see that they have been aware that the 'tongue' and the 'hand' both belong to the metaphorical 'clock'—the former being the bell which sounds, when the latter gives the signal by arriving at the point of twelve, that is, when 'Exception,' *i. e.* contradiction, 'bids it speak.'

"In their poor praise he humbled. Such a man."

I would read *whose* for 'their,' evidently suggested by 'them' in the preceding line; and as the verb 'humble' rarely, if ever, occurs without its object, we should perhaps read, as I have done, 'humbled *him*.'

"Whose judgements are
Mere fathers of their garments."

I incline to suspect that 'fathers' should be *children*—not an unusual error. (See *Introd.* p. 66.) "A parcel of conceited feather-caps, *whose fathers were their garments*."—Old Play quoted by Steevens. "Whose mother was her painting."—*Cymb.* iii. 4.

"Believe it, sir,

That clothes do much upon the wit, as weather
Does on the brain; and thence, sir, comes your proverb,
The tailor makes the man.

Jonson, *Staple of News*, i. 1.

See, however, the character of Piso in Marston's *Scourge of Villainy*, Sat. xi.

Sc. 3. "Fond done, done fond; *for only he*
Was this King of Priam's joy."

"And here fair Paris comes, the hopeful youth, of Troy,
Queen Hecub's darling son, *King Priam's only joy*."

Fletch. and Rowl. *Maid in Mill*, ii. 2.

"*I*' faith I do ; her father bequeathed her to me."

"Extend his might, *save* only where qualities were level."

"*Diana* no queen of virgins, that would suffer her poor knight to be surprised."

The words in *Italics*, absolutely necessary for the sense, were supplied by Theobald.

"I care no more for than I do for heaven,
So I were not his sister. Can it *be* no other?"

I can only make sense here by reading '*I'd care e'en more for it.*' The damp had probably effaced the *d*, *e'e*, *it*, or *t*, and *be*. For a similar omission of '*d*', see on King John iv. 2. The '*no*,' however, may have been a casual insertion of the printer's. In my Edition of these plays, unaware of the rime, I placed *be* at the end of the line ; but I corrected it.

"The mystery of your loneliness."

So Theobald properly corrected the *loveliness* of the folio, the *n*, as was so frequent, *having* been turned upside down.

"Confess it, th' one to th' other, and thine eyes."

The folio has '*ton tooth to th' other.*' The 2nd folio made the necessary correction by rejecting *tooth*—a mere reduplication of '*to th*'. Knight, it would appear, was the first to correct '*ton*'.

"Yet in this captious and intenable sieve
I still pour in the waters of my love,
And lack not to lose still."

For '*captious*' we should certainly read, with Farmer, *capacious*. It was, in fact, only the omission of a letter. (See on M. for M. iv. 2.) *T* and *c* were often used indifferently before *e* and *i*. *Reck* might be better than '*lack*.'

"And manifest experience had collected."

With Collier's folio I read *manifold* ; "an epithet," says Mr. Dyce, "which, I apprehend, can hardly be applied to '*experience*.'" Why not?

"He and his physicians
Are of a mind ; he that they cannot help him,
They that they cannot help *him*."

One 'help' has evidently been suggested by the other; for the first I would read *cure*. (See *Introd.* p. 65.)

"Embowell'd of their doctrine have left off
The danger to itself?—There's something in't
More than my father's skill."

The best correction of the passage is to supply *tells me* after 'in it.' This had evidently been effaced, as in *Hen.* VIII. i. 2.

"There's something tells me,—but it is not love,—
I would not lose you."—*Mer. of Ven.* iii. 2.

I arrange the passage thus:

"Embowell'd of their docterine, have left
The danger to itself.—There is something in it *tells me*."

In the first line I inserted in my Edition *all*; but it, was needless; for 'doctrine' was no doubt pronounced as a trisyllable. 'Off' was evidently added by the printer to complete the metre. (See *Introd.* p. 67.) For 'in't' of the folio Hanmer read *hints*.

"And pray God's blessing into thy attempt."

Unto or *upon* would seem more correct; but no change is needed.

ACT II.

Sc. 1. "Let higher Italy," etc.

This passage has never been understood, yet it is perhaps plain enough. By 'higher Italy' is meant the part more distant from France. "Will you travel higher [*i. e.* go further south], or return again to France," *iv.* 3. In this place it is Tuscany that is termed 'higher Italy.' "But then *up farther*, and as far as Rome," *Tam. of Shrew*, *iv.* 2, where the speaker is at Padua. By 'bated' is meant abated, subdued, as we *abate* a nuisance; 'inherit' is, as usual, possess; and 'the fall of the last monarchy' is the fallen final state of the Roman Empire, the last monarchy according to the current interpretation of the Book of Daniel. "The antique ruins of the *Roman Fall*,"—*F. Q.* i. 5 49. "The underseated deities that circle Saturn's fall,"—*Chap. II.* xv. 208. "Redeem'd him from his fall and made him mine,"—*Fletcher. Kt. of Burn.*

Pest. iv. 3. But perhaps we should read *pall*, as being still more contemptuous, indicating that the symbol only and not the real power had been inherited. By 'Those,' etc., I think are meant the Ghibelines or Imperial party, to which Siena belonged, while Florence was usually Guelf, the side which was always taken by France, out of opposition to the German Emperor. There is, however, no mention of Guelfs or Ghibelines either in the story in the Decamerone or in the Palace of Pleasure; so that Shakespeare must have gotten his knowledge elsewhere, which is to me one proof, among many, of the extent of his reading. I regard this as the only explanation that gives sense to the passage.

"And lustrous, *in* a word good metals."

"With his cicatrice, an emblem of war,"

The folio reads 'his cicatrice with.' As usual, Theobald made the correction.

"Pardon, my lord, for me and for my tidings.—
I'll see thee to stand up," etc.

This is the arrangement of the folio, which Malone altered needlessly. For 'see' Theobald read *fee*, and in the next line *bought* for 'brought.' These corrections most editors have adopted, but I see no great gain in them. I confess I do not clearly discern the meaning here of either 'see' or *fee*; and Mr. Staunton's *sue* is not much better, and I suspect that the poet's word may have been a different one, which I think I can fix on with something like certainty. He wrote then 'I beseech thee,' but *ch* being either blotted or rubbed out, the transcriber or printer read *I be* 'Ile,' the usual form of *I'll*. In Ham. iii. 4, and Tim. i. 2, we have a similar effacement of two letters. "Pardon, my lord.—I pray you all, stand up" (M. N. D. iv. 1), is exactly parallel. See also Hen. VIII. v. 1.

"Quicken a rock, and make you dance canary."

We should, I apprehend, read *it* for 'you.' There had been no allusion yet to the king.

"And write to her a love line."

It would be better to read, with Hanmer, as I have done, 'To write.'

“Than I dare blame my weakness . . .”

We thus get some appearance of sense; but I still am suspicious of ‘blame.’ *Task* might seem better. “I dare not task my weakness with any more.”—Othel. ii. 3. We meet, however, in the Faerie Queen with

“Ne blame your honour with so shameful vaunt
Of vile revenge,” ii. 8. 16,

where *blame* seems to signify blemish, or expose to blame.

“With that malignant cause.”

We might suspect ‘cause;’ but it is right.

“Leave us to cure this cause. For ’tis a sore upon us.”
Cor. iii. 1.

“Humbly entreating from your royal thoughts
A modest one, to bear me back again.”

This would seem to mean that, notwithstanding her boldness, he would still continue to think her modest. It would be derogatory to Helena to read *sum* for ‘one.’

“When miracles have by the greatest been denied.”
Johnson saw rightly that a line had been lost after this.

“Where hope is coldest and despair most shifts.”

For ‘shifts’ Pope read *sits*, Theobald *fits*, which I think is right; *fits* occurs in the sense of suits in

“The humble salve which wounded bosoms *fits*.”
Son. cxx.

“Ne worse of worst extended
With vilest tortures let my life be ended.”

She means, be racked to death. Malone read, as I do, *Nay, worst of worse*. ‘Nay’ was sometimes spelt *ne*. “Is’t true? *Ne*, let him run into the war.”—Chapman, All Fools, i.

“Youth, beauty, *virtue*, wisdom, courage all.”

Warburton also supplied *virtue*, but *after* ‘wisdom.’ In

the next scene but one, the King speaks again of her *virtue*.

“Ay, by my sceptre and my hopes of heaven.”

This is the correction of Thirlby; the folio has *help* for ‘heaven,’ regardless of rime.

“What husband in thy power I will command.”

The proper word would seem to be ‘*demand*’; but see on As You Like It, ii. 5.

“With any branch or image of thy state.”

For ‘image’ Warburton, whom Singer follows, read *image*, while Steevens says (and, I believe, truly) there is no such word. By ‘image’ may be meant child, offspring, which is its signification in

“I have bewept a worthy husband’s death,

And liv’d by looking on his images.”—Rich. III. ii. 2.

In the original tale she expressly excepts the *children* and relatives of the King.

Sc. 2. “An end, sir, to your business. Give Helen this.”

For ‘An end’ I feel almost certain we should read *Attend*, or possibly *And now*. I have, however, made no change in the text of my Edition. Some point ‘An end, sir: to your business.’

Sc. 3. “*Mort de vinaigre!* is not that Helena?”

“And writ as little beard.”

For ‘writ’ we should, I think, read *wore* or *with*. Mr. Dyce, however, says it was “the phraseology of Shakespeare’s time.” He should, then, have given us examples of it; for *write man* and such like are not such. Perhaps this and the following speeches of Lafau should be *Asides*.

“Do they all deny her? An they were sons of mine,”
etc.

The folio reads, “Do all they.”

"From lowest place, whence virtuous things proceed."

So the folio reads and punctuates. The context shows that we should read *when*, with Thirlby. Two lines further on we have 'additions swell's,' which, reading 'swells,' is grammatically right; but the 2nd folio read '*addition*,' and Malone, who is usually followed, *swell*.

"Where dust and damn'd oblivion is the tomb."

For 'damn'd' we might feel inclined to read *dim*, *damp*, or *dank*. "And in a dark and *dankish* vault," Com. of Err. v. 1; or (as in Tr. and Cr. iii. 2) *blind*. The text, however, is probably right, for 'damn'd' often merely meant what is odious, or hateful, was to be condemned or simply was reprehensible. "Surfeits, impostumes, grief, and *damn'd* despair."—Ven. and Adon. (See on Othel. i. 1.)

"My honour's at the stake, which to defeat."

I have read, with Theobald, *defend*. Farmer's explanation of 'defeat' is untenable.

"Whose ceremony
Shall seem expedient on the now borne brief,
And be perform'd to-night."

By 'brief' I would understand the marriage-contract; for *brief* is used with great latitude. So in v. 3 we have "a sweet verbal *brief*," *i. e.* commission or address. The 'now borne' of the folio is, I think, *now-born*, *i. e.* which has just come into being, been made. Possibly we might read *new-born*, like "things *new-born*" (W. T. iii. 3), "*new-born* gauds" (Tr. and Cr. iii. 3). We have *now* for *new* (M. N. D. i. 1). I read *come* for 'seem.' (See on Macb. i. 2.)

"Than the commission of your birth and virtue give
you heraldry for."

Hanmer transposed 'commission' and 'heraldry;' and most editors have followed him. They seem to be right, and I agree with them.

"What, what, *what*, sweetheart?"

“To the dark house and the detested wife.”

The folio reads *detected*; the correction is Rowe's.

Sc. 5. “When I should take possession of the bride. . .
And ere I do begin.” . . .

For ‘And’ Mr. Collier found *End* in MS. in a copy of the folio.

“Than you have or will deserve at my hand.”

So the 2nd folio reads; the 1st has ‘to deserve;’ and perhaps a noun may have been omitted after ‘have.’

“I think *not* so.—Why, do you not know him?”

Some would transfer ‘not’ to the former speech, but I think it more likely that *not* was omitted.

Ber. “Where are my other men? — *Hel.* Monsieur, farewell.”

The folio gives all this to Helena; while Theobald, followed by the Cambridge editors, reads “*Ber.* Where are my other men, monsieur? Farewell.”

ACT III.

Sc. 1. “Upon your Grace's part; black and fearful
Upon the opposer's.”

“But I am sure the younger of our nature.”

Rowe's reading of *nation* for ‘nature’ seems certain.

“If thou engrossest all the griefs are thine,
Thou robbest me of a moiety.”

No doubt *are* gives sense, but I should prefer *as*. I have, however, made no change.

Sc. 2. “Who sold a goodly manor for a song.”

Both the sense and the metre require this addition. ‘Sold’ is the correction of 3rd folio for *hold* of the 1st.

“Your old ling and your Isbels of the court.”

We should, I think, read ‘new ling,’ as ‘old ling’ had just been mentioned.

" 'Tis but the boldness haply of his hand
To which his heart was not consenting to."

The folio reads " of his hand haply."

" The fellow has a deal too much of that,
Which holds him much to have."

The folio reads " of that too much." As yet no one has made sense of the second line. Perhaps for 'holds' we should read *hurts*, *foils*, or *soils*. I have adopted the first. 'To have' is, the having. (See Introd. p. 70.)

" Move the still-peering air
That sings with piercing."

No sense in which *peer* is used will answer here. I once thought that 'still' might be taken in the sense of quiet, tranquil; but I have been unable to find an instance of its being so used in composition. It seems, however, to have found favour in the eyes of Mr. Dyce. The reading generally adopted is that of Steevens, *piecing*; and though the usual meaning of this verb is, to eke, to add, it is also used in the sense of closing, filling. Mr. Dyce doubts if "a poet with a delicate ear would have written *piecing* . . . *piercing*," not recollecting that the latter was pronounced *percing*. I should, however, prefer *fleeting*, which I have given in my Edition. In the Third Part of The Seven Champions (ch. xiii.), the author of which was more than once indebted to Shakespeare, or *vice versâ*, we read, "Whose feathery arrows outrun the *piercing* eye, and cut a passage through the *fleetiag* air." Spenser, too, has (F. Q. ii. 8. 2) "the *flitting* sky (*i. e.* air)." Elsewhere he says (vii. 7. 22) that the air is felt "to *flit still*," and in The Tempest (iii. 3) we meet with the "still-closing waters." At the same time, as 'peering' may have been suggested by 'piercing' in the next line, the poet's word may not have resembled it.

" I met the ravin lion when he roar'd."

As 'ravin' only occurs as a verb, the poet probably used here the part. *ravening*. "As a ravening and a roaring lion" (Ps. xxii. 13) was evidently in his mind.

Sc. 5. "Enter old Widow of Florence, her daughter, Violenta, and Mariana, with other citizens."

This is the original stage-direction, in which Violenta—an evident mistake for Violante—might appear to be the name of the daughter, though she is always called Diana. Helen, however, at the end of the scene, mentions a 'gentle maid' along with Mariana, whom she invites to supper.

"I write good creature: wheresoe'er she is,
Her heart weights sadly."

Here, as in ii. 3, the verb 'write' makes no sense. The 2nd folio has 'I (ay) right,' which, from the punctuation, would seem to have been a mere makeshift; the ordinary reading is that of Malone, 'A right good creature,' which we may be very sure is not what the poet wrote. As in Hamlet (ii. 1) the 4to, 1604, has "a fetch of wit" for "a fetch of warrant" of the folio, my first impulse was to read *I warrant*—also that of the editors of the Globe Shakespeare; but I then fixed on "*I wis*, and so it stands in my Edition. I am now convinced that the reading of the 2nd folio, when properly pointed, is the true one. I point it thus: "Ay, right.—Good creature! wheresoe'er she is." The 'Ay, right,' expresses the widow's assent to the truth of her daughter's observation; she then proceeds to speak of Helena. To my great surprise and gratification, I found, after I had made this natural and certain correction, that I had been completely anticipated in it by Capell. How it does provoke one to think of the wilful blindness or obtuseness of editors! For nearly an entire century they have had the true reading before their eyes, and never could see it! Singer has "Ay, right; good creature" etc.; but the punctuation shows he did not understand the passage.

Sc. 6. "Oh, for the love of laughter let him fetch off his drum."

"This counterfeit lump of ore will be melted."
'Ore' is Theobald's correction of *ours* in the folio.

"Hinder not the honour of his design."

For 'honour' I, with others, have adopted Theobald's correction *humour*; which, however, is not absolutely certain.

Sc. 7. That she'll demand. A ring the county wears."

As this is the only place in the play where 'county' occurs, and as we have had 'the count he' twice already in this scene, I think we ought to read so here also. (See on Twelfth Night, i. 5.)

"Herself most chastely absent. After *this*."

The 2nd folio added *this*, which had evidently been effaced.

"Is wicked meaning in a lawful deed,
And lawful meaning in a lawful act."

If we were not aware of the abjectness of printer-worship, we might wonder at Warburton's most certain correction *wicked* for the last 'lawful' not having been adopted by every editor.

ACT IV.

Sc. 1. "And buy me another of Bajazet's mule, if you prattle me into these perils."

Warburton read *mute* for 'mule,' and I think he was right. We have "Turkish *mute*" (Hen. V. i. 2).

"Inform *them* on that.—So I will, sir.—

Till then I'll keep him dark and safely locked *up*."

In the first line Rowe read *'em* for 'on.'

Sc. 2. "As you are now, for you are cold and stern."

Collier's folio reads *as stone* for 'and stern,' which is very plausible.

"Who, moving others, are themselves *as stone*
Unmoved, cold, and to temptation slow."—Son. xciv.

"To swear by him whom I profess to love,
That I will work against him."

I read *to* for 'by,' in which I had been anticipated by Johnson, who was followed by Malone. 'Swear' naturally suggested 'by' to the printer's mind. (See on Macb. i. 5, R. and J. i. 1.)

“For what’s more monstrous, more a prodigy,
Than to hear me protest truth of affection
Unto a person that I would dishonour?”

Jonson, *New Inn*, iii. 2.

The same sentiment is expressed in “Yes, as I love the woman that wrong’d him” (*Meas. for Meas.* ii. 3). In this speech of Diana’s, Mr. Staunton would give ‘Then pray you . . . love you ill’ to Bertram; but without any great advantage.

“I see that men make ropes in such a scarre,
That we’ll forsake ourselves.”

This is evident nonsense. Rowe read *hopes* and *affairs* for ‘ropes’ and ‘scarre;’ and to this emendation, or Mitford’s of *case* for ‘scarre,’ I see no very serious objection. We have “make envy” (*Hen. VIII.* v. 2), “make doubt” (*Ib.*), “make comfort” (*Cymb.* i. 2), “making practice” (*Meas. for Meas.* iii. 2). Why then object to “make hopes?” even though it is to be found nowhere else in Shakespeare. ‘Scarre,’ however, is probably right; in *Lingua* (i. 6) we have, “Poets will write whole volumes of this *scar*.” It must be remembered that *scare* was written *scarre*, and so as a substantive ‘scarre’ may be fright, alarm, flutter, perturbation. Finally, it is even possible that ‘ropes’ may be right, a line being lost; something of this sort: “*Of oaths and vows to scale our fort, in hope.*”

“Have the like oaths. He had sworn to marry me.”

Here, as elsewhere, we have *has* and *had* confounded.

Sc. 3. “Merely our traitors, and, as in the common course of all treasons, we still see them reveal themselves, till they attain to their abhorred ends.”

I think it would be better to read, as I have done, *is* for ‘in’ (see on *King John*, iv. 2), and *conceal* for ‘reveal,’ unless for the latter we should prefer reading *veil*. Perhaps also we might retain ‘reveal,’ and read *when* for ‘till.’

“Is it not meant damnable in us to be trumpeters of our unlawful intents?”

Malone’s first thought was *most* for ‘meant.’ Mr. Dyce

proposes *mean and*; I think he is right, and have followed him. (See on Rom. and Jul. i. 3.)

“If I were to live this present hour.”

The context seems to require *die*, not ‘live;’ so here, as elsewhere, we may happen to have a substitution of the contrary term. (See *Intro.* p. 66.)

“Or whether he thinks it were not possible.”

This would seem to be one of the places where ‘or’ is for *and*.

Sc. 4. “Dear almost as his life; *for* which gratitude.”

Both sense and metre require this addition.

“Our wagon is prepared, and time revives us.”

As ‘revives’ seems to make no sense, we might read *reproves*, or rather *invites*. “The *time invites you*. Go.”
(Ham. i. 3.)

Sc. 5. “But sure he is the prince of the world.”

For ‘sure’ we should, I think, read *since*.

ACT V.

Sc. 2. “But I am now, sir, muddled in Fortune’s mood.”

Warburton’s conjecture of *moat* for ‘mood’ is very specious, but, I fear, nothing more. ‘Muddled’ and ‘mood’ form what is termed a paronomasia.

“I do pity his distress in my smiles of comfort.”

The Cambridge editors adopt Warburton’s reading *similes*. I doubt if either was the poet’s word.

“You beg more than *one* word then.”

It was the 3rd folio that supplied *one*.

Sc. 3. “Natural rebellion done in the blade of youth,
When oil and fire,” etc.

The context would suggest *blaze* to any one, as it did to Theobald.

"The nature of his great offence is dead."

He means Helena, but I do not see how 'nature' applies to her. Perhaps we should read *motive*, or some other word.

"I am not a day of season."

Something seems evidently lost here; for the address to Bertram is too abrupt. I would read 'seasonable weather.' We have, 'Like an *unseasonable* stormy day (Rich. II. iii. 2); and there was in the Liturgy, at that time, "a prayer for *seasonable weather*." The phrase 'day of season,' I believe, occurs nowhere else. Lower down—probably in the same page of the MS.—there appears to be an effacement of the same kind, and the loss of an entire line.

"The daughter of this lord.—

Admiringly, my liege. At first * * * *sight of her.* (?)

I stuck my choice upon her. Ere my heart
Durst make too bold a herald of my tongue,
Where the impression of mine eye infixing," etc.

Is it not amazing that no one seems ever to have perceived that a line must have been lost between the last two lines? It may have been of this kind, "*Another object met my wandering fancy.*" Capell, I find, read 'At the first sight.'

"The last that ere I took her leave at court."

I read 'last *time*,' and *e'er* for 'ere.' Rowe read *e'er she*; but the text is right.

"And that even here thou takest
As from my death-bed, my last living leave.—Rich. II. 5.
He needs not our mistrust."—Macb. iii. 3.

"I bade her if her fortunes ever stood," etc.

The proper word would seem to be *told*, not 'bade;' but *bid* was used in the sense of tell or say, as in "bid farewell," etc.

"And *bade* me if I had a friend that lov'd her;
I should but teach him how to tell my story,
And that would woo her."—Othel. i. 3.

"Now I, to comfort him, *bid* him 'a should not think of God."—Hen. V. ii. 3.

"I stood *ingaged*."

As '*ingaged*' is usually the same as *engaged*, a sense which would be absurd here, we might venture to read '*ungaged*,' or '*uningaged*.' (See on Com. of Err. ii. 2.)

"I'll buy me a son-in-law in a fair, and toll *him*."

So Steevens also reads.

"I wonder, sir, sir wives are monsters to you."

The second '*sir*' is an evident error. The 2nd folio omits it, and reads '*are such*.' I read, as Tyrwhitt had done, *since*.

"Come hither, Count. Do you know these women *herè*?"

"Than in my thought it lies *now*.—Good, my lord."

"He blushes, and 'tis hit."

For '*hit*,' which is probably wrong, Capell read *it*; Pope, who is generally followed, *his*. It is very hard to choose; as each makes good sense, each is a natural printer's error.

"Her *insuit* coming with her modern grace."

I accept without hesitation the excellent correction of Collier's folio, and of Sidney Walker, *infinite cunning*. In Tr. and Cr. iii. 2, we read '*coming in dumbness*,' where Pope made the proper correction *cunning*.

"You, that have turned off a first so noble wife,
May justly diet me."

As I can make little sense of '*diet*,' I read *deny*.

"Do you *not* know he promised me marriage?"

The negative is required for both sense and metre.

MIDSUMMER NIGHT'S DREAM.

ACT I.

Sc. 1. "And when the moon, like to a silver bow
New-bent in heaven."

'New' is the correction of Rowe; the 4tos and folio have *Now*.

"But I will woo thee in another key,
With pomp, with triumph, and with revelling."
Collier's folio gives the right word, 'revelry.'

"This man hath [be]witch'd the bosom of my child."

The verse in this play is strictly decasyllabic. The 2nd folio omits 'man,' with Mr. Dyce's approval. In omitting *be*, I have been preceded by Theobald.

"Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty."
The 2nd folio needlessly reads 'to whose.'

"To fit your fancie[s] to your father's will."

"I have a widow aunt, a dowager,
Of great revenue, and she hath no child,
And she respects me as her only son.
From Athens is her house remote seven leagues."

Common sense dictates the transposition made here of the last lines. There is no note on this passage in the Cambridge Shakespeare; so none of the known critics can have noticed it. The third line, it is evident, had been an addition made by the poet in the margin.

"By the simplicity of Venus' doves,
By that which knitteth souls and prospers loves."

Singer transposes these lines. It is, by the way, surprising how many transpositions there are in this play; but it

was not necessary to transpose here, and his doing so arose from his misunderstanding the second line; in which the allusion is most probably to the *Cestus* of Venus.

“Sickness is catching; oh, were favour so!
Your words I catch, fair Hermia; ere I go.”

For ‘your words’ Hanmer read ‘Yours would,’ an excellent emendation, and generally adopted.

“Emptying our bosoms of their counsel sweet,
There my Lysander and myself shall meet;
And thence from Athens turn away our eyes,
To seek new friends and stranger companies.”

‘Sweet’ and ‘stranger companies’ are Theobald’s corrections of *swelled* and *strange companions*. “More certain emendations,” says Mr. Dyce, “were never made.”

Sc. 2. “To tear a cat in *and* to make all split.”

ACT II.

Sc. 1. “But *make* room, fairy; here comes Oberon.”

The decasyllabic form *must* be preserved. Pope read as I do.

“What, jealous Oberon! Fairies skip hence.”

In the 4tos and folio ‘Fairy.’ (See Introd. p. 52.)

“When thou wast stolen away from Fairyland,
And in the shape of Corin sat all day.”

This is the reading of the folio; the 4tos, which all the editors follow, have *hast*. I prefer the former; for Shakespeare invariably employs the verb substantive with ‘stolen away,’ except in the case of a doubly-compound tense.

“The human mortals want their winter here.”

Theobald proposed and then rejected ‘winter-*cheer*.’ I should prefer *summer* for ‘winter’ (see Introd. p. 66); for in Dr. Forman’s Diary of the year 1594—which year Shakespeare had certainly in view—we read, “This monethes of June and July were very wet and wonderfull cold, like winter, that the 10 dae of Julii many did syt by the fyre,

yt was so cold; and soe was it in Maye and June; and scarce too fair dais together all that tyme, but it rayned every day more or lesse. Yf it did not raine then was it cold and cloudye. . . . There were many gret fludes this sommer."

"The seasons change their manners, as the year
Had found some months asleep and leaped them over."

2 Hen. IV. iv. 4.

It is possible, however, that the error may lie in 'want,' for which we might read *have*, or some other word.

"And on old Hiems' chin and icy crown
An odorous chaplet."

For 'chin' Grey read *chill*; Tyrwhitt, whom some follow, *thin*. But it is probably one of those inadvertencies so frequent in our poet.

"The one I'll slay, the other slayeth me."
Thirlby's just correction of *stay* and *stayeth*.

"Hast thou the flower there? Welcome, wanderer.—
Ay, there it is.—I pray thee give it me."

For 'there' in the second line, Mr. Dyce reads—and perhaps rightly—*here*.

"I know a bank," etc.

I read and arrange the whole passage thus:

"I know a bank whère the wild thyme blows,
Where violets and the nodding oxlip grows,
Quite o'er-canopied with luscious woodbine,
With sweet musk-roses and with eglantine,
And there the snake throws her enamell'd skin
Weed wide enough to wrap a fairy in.
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight.

Then with the juice of this I'll streak her eyes," etc.

In the second line I have transposed 'oxlip' and 'violet'; for the former 'nods' and the latter does not, "With cowslips wan, that hang the pensive head" (*Lycidas*, v. 14). In the third I give *o'er* for 'over.' The transposition which

follows is imperatively demanded by the sequence of ideas, and we have other instances in this play. The fifth and sixth lines may have been an addition made by the poet or transcriber in the margin, and taken in in the wrong place by the printer. (See on i. 1.) If 'And' be the right word in the last line, something must have been lost, *ex. gr.* "Upon her will I steal there as she lies;" but the poet's word may have been what I have given, *Then*, strongly emphaticized, and written *Than*, the two first letters of which having been effaced, the printer made it 'And.' The very same thing seems to have taken place in L. L. L. v. 2. It may also have been that *yⁿ*, then, was taken for &, and.

Sc. 2. "Pard or boar with bristled hair."

The rime demands the old form *hear*. (See on Com. of Err. iii. 2.)

"Transparent Helena, Nature shows her art."

The transposition 'her shows' of the folio is merely one of those of which we have so many examples in these plays. The usual reading is that of the 2nd folio, '*here* shows.'

"So I being young, till now ripe not to reason."

It would seem better to read 'not ripe;' or 'ripe' may be a verb.

ACT III.

Sc. I. "If I were so, fair Thisby, I were only thine."

"So is mine eye enthralled to thy shape."

This and the two following lines are transposed in Roberts' 4to and the folio.

Sc. 2. "Being o'er shoes in blood, plunge in the deep
And kill me too."

Mr. Dyce, with whom I agree, adopts the excellent reading of Coleridge and Sidney Walker, '*knee-deep*.'

"Once o'er shoes we are straight o'er head in sin."

Woman Killed with Kindness.

"And from thy hated presence part I so."

Pope added *so*, which is required by metre and rime, and yet is wanting in all the old editions.

“This princess of pure white, this seal of bliss.”

For ‘princess’ Hanmer read *pureness*; Collier proposes *impress*; but no change is needed. ‘White’ is whiteness, and ‘princess of pure white’ is sovereign lady of whiteness, *i.e.*, white in the highest degree. I suspect that Chaucer wrote *emperes* in

“The *emprise* and the flower of flowers alle.”

Leg. of Good Women.

“For parting us.—Oh! is *this* all forgot?”

The 2nd folio read ‘O *and* is;’ Malone added *now*; we might also add *then*. A syllable certainly is wanting.

“But miserable most to love unlov’d . . .

This you should pity rather than despise.”

“Thy threats have no more strength than her weak prayers.”

Here ‘prayers’ is the correction by Theobald of *praise* of the original editions.

“Away you Ethiop.—No, no, sir, seem

To break loose; take on as you’d follow *me*,

But yet come not. You are a tame man, go.”

This is the reading of the folio, which, with the addition of *me*—evidently rubbed out at the end—gives excellent sense and metre. For ‘sir’ the 4tos read *he’ll*, which makes the passage abrupt.

“Out loathed medicine! [O] hated potion, hence!”

The same omission was made by Pope.

“Hate me! wherefore? O me! What news, my love?”

For ‘news’ Collier’s folio, followed by Singer, reads *means*. I think they are right.

“I with the morning’s love have oft made sport.”

Rowe read *light* for ‘love,’ and Johnson and Singer have followed him. But it seems to be Cephalus that is meant.

ACT IV.

Sc. 1. "Which straight she gave me and her fairy sent."

It should be 'fairies.' (See on ii. 1.)

"All may to Athens back again repair."

The reading hitherto has been 'May all,' but the transposition restores the grammar.

"Dian's bud o'er Cupid's flower."

The 4to and folio read *or*. The correction is Thirlby's.

"Trip we after night's shade."

Fisher's 4to has 'nights,' of which I have made a dissyllable, as being more Shakespearean than 'the night's' of the folio and Roberts' 4to, which most feebly and inharmoniously throw the emphasis on 'the.' This gen. occurs more than once in our poet's earlier plays.

"When in a wood of Crete they bay'd the bear."

With Hanmer I incline to read *boar*.

"The woods, the fountains, every region round."

Here, too, I suspect that the poet wrote 'mountains.' 'Seem'd' in next line is the reading of the 2nd folio; the originals have *seeme*.

"Was to be gone from Athens where we might

Without the peril of the Athenian law . . ."

This is the reading of Fisher's 4to; Roberts' and the folio read 'might be;' which does not suit the metre of this play. Egeus breaks in and interrupts him.

"Melted, *e'en* as the snow, seems to me now."

"It wasted and consum'd *even* like ice

That by the vehemence of heat dissolveth."

Green's Tu Quoque.

The ordinary correction is that of Capell, 'as *doth*;' an Anon. read '*All* melted.'

"Was I betroth'd ere I saw Hermia;

But, like in sickness, did I loathe this food."

'Saw' is Steevens' correction of *see*; in L. L. L. iv. 1, we have "I came, *see* and overcame." 'In sickness' is Farmer's correction of 'a sickness' of the originals.

"Mine own and not mine own.—*But* are you sure
That we are *yet* awake? It seems to me."

The folio omits 'are . . . awake.' Capell also added *But* and an Anon. *yet*. The poet's words may, however, have been, "Are you sure we are awake? it seems to me." But that would make the preceding speech terminate in a manner that does not occur in this play.

ACT V.

Sc. 1. "That is hot ice, and wondrous strange snow."

'Strange' is a very feeble word here. If, as I have ventured to do, we read '*sable* snow,' we have a parallel to 'hot ice.' Upton read *black*; Staunton *swarthy*; Hanmer *scorching*.

"And what poor duty cannot do, noble respect
Takes it in might not merit."

As there are no short lines in this play, I think a word has been lost in the first line. I read *faltering*, Theobald read '*willing* duty.'

"His speech was like *unto* a tangled chain."

"This grisly beast, which lion hight by name,
The trusty Thisby, coming first by night.

* * * * *

Did scare away, or rather did affright."

A line riming with the first appears to be lost. Some read 'by name hight,' making a triplet; but I cannot agree with them.

"Here come two noble beasts in, A lion and a man."

Theobald reads *moon* for 'man.' The correction is ingenious, but not certain. I have, however, adopted it.

"A lion-fell, but else no lion's dam."

So Singer reads; others 'A lion's fell.'

“ For by thy gracious, golden, glittering streams.”

This is the reading of the 2nd folio ; for the old editions repeat ‘ beams ’ from the preceding line. “ Phebus of *gold his stremès* down hath sent ” (Chauc. Merch. Tale), was probably in the poet’s mind ; or

“ Which erst so glistened with the *golden streams*,
That cheerful Phœbus spred down from his sphere.”
(Induct. to Mir. for Magistrates.)

“ Would go *well* near to make a man look sad.—
Beshrew my heart, but I *do* pity the man.”

“ These lily lips
This cherry nose.”

Rime demands Theobald’s ‘ lily *brows*.’

Sc. 2. “ Now the hungry lion roars,
And the wolf behowls the moon.”

‘ Behowls ’ is Warburton’s correction of *beholds* of the originals. It is proved to be right by the following passage of Marston’s Antonio’s Revenge :—

“ Now barks the wolf against the full-cheek’d moon,
Now lions’ half-clamm’d entrails roar for food ” (iii. 3).

As this play was not printed till 1602, this may be an imitation of the passage of our text.

“ Ever shall in safety rest,
And the owner of it blest.”

Singer and a friend of Mr. Staunton’s very judiciously transposed these lines, the third, or rather fourth transposition in this play. We may observe that twice before it was the second line of the couplet that commenced with ‘ Ever.’ For a fifth transposition in the original editions, see on iii. 1. By the ‘ owner ’ is meant the occupant of the ‘ chamber.’ Malone read ‘ shall *it*,’ which is the usual reading.

TAMING OF THE SHREW.

INDUCTION.

Sc. 1. "No, not a denier. Go by, S. Jeronimy!
Go to thy cold bed and warm thee."

It is very strange that none of the critics should have seen that *S.* is *Signior*, not *Saint*. The poet probably wrote it *Sr*; for we shall find in the subsequent part of the play *sir* twice used for *signior*, the ordinary address in plays the scene of which lies in Italy. The 4to edition of 1631 omits *S.*, but it is of no authority. I should feel inclined to read the next line, "*Humph*, Go to thy cold bed, and wärm thee," which occurs again in *Lear* (iii. 4). It may have been borrowed from some unknown play; but there is nothing like it in *Kyd's Spanish Tragedy*, which is evidently referred to in what precedes.

"I know my remedy; I must go fetch the head-borough."

Theobald, whom most editors follow, induced by the reply of *Sly*, read *thirdborough*. But might not *Sly* have mistaken the word?

"Huntsman, I charge thee tender well my hounds.

Brach Merriman,—the poor cur is emboss'd"—

And couple Clowder with the deep-mouth'd brach."

'Brach' cannot be right; for brach was bitch (see *Index s. v.*), and what sportsman would say Bitch Sweet lips, for instance, of one of his hounds? In the usual manner the printer was led away by the 'brach' in the following line. The original word must have been a verb, and, were we not aware of what critics usually are, we might wonder at Johnson's most simple and natural emendation, *Bathe* not being universally adopted. In his whole speech the lord shows his affection for his hounds; for the charge about coupling Clowder with another hound is evidently owing to his being united to an ill-conditioned dog. Poor Merriman, it is plain, had got a swelling in the leg or elsewhere—for that

is the only possible meaning of 'emboss'd' in this place; so when the Prince (1 Hen. IV. iii. 3) calls Falstaff an "*embossed* rascal," he means swollen up—the proper remedy for which was *bathing* or fomenting with warm water; and this he directs to be done. But Mr. Collier tells us that "a *dog* or a deer is said to be *embossed* when fatigue makes them foam at the mouth;" from which all that can be inferred is that Mr. Collier is no sportsman; for any one who has been out with hounds knows that when fatigued they pant and put out their tongues, but *never* foam. Shakespeare, who apparently knew something of hunting, has correctly, "*Lolling* the tongue with slaughtering" (Cymb. v. 3), alluding to hounds. On the other hand, Mr. Dyce most confidently reads *Trash*, *i. e.*, put a "heavy collar, strap or rope dragging loose on the ground" on him to check his speed. I fear that Mr. Dyce is no sportsman either. At least at the present day hounds do not carry weight; for that, I suppose, is what he means. He probably understood 'emboss'd' in the same sense as Mr. Collier. I adopt Johnson's reading, though aware that in cases of this kind (Intro. p. 65) we should not look for any similarity of form (Mr. Dyce's *ductus literarum*) in the word to be substituted. (See on Othel. iii. 3.) Here, for example, we might read *Mind*, or some other word.

"And when he says *what* he is say that he dreams."

Sc. 2. "And not a tinker, nor Christophero Sly."

"Madam wife, they say that I have dreamed *here*."

ACT I.

Sc. 1. "Pisa, renowned for grave citizens,
 Gave me my being, and my father first,
 A merchant of great traffic through the world,
 Vincentio[s] come of the Bentivoglii.
 Vincentio's son, brought up in Florence,
 It shall become to serve all hopes conceiv'd,"
 etc.

In the first four lines I have, with previous editors, given the correct punctuation, and have omitted the superfluous s

after Vincentio in the fourth. In the following line the metre shows that something is wrong, and it may be that 'Vincentio's' should be *Lucentio his*, for nothing is more common than this confusion of proper names. (See on King John, ii. 1.) Hanmer I find also made this correction. At the same time it is equally probable that something has been omitted, and that we should read '*only son*,' or '*son and heir*,' as in v. 1. It is one of those cases in which choice is difficult. I have given the first in my Edition of the plays; but I now greatly prefer the third.

"Or so devote to Aristotle's checks."

Undoubtedly *Ethics*, the correction of Blackstone and Collier's folio.

"Balk logic with acquaintance that you have."

For 'Balk' the editors read *talk*, but it is right.

"Her list in strife with him to *balk*."

F. Q. iii. 2. 12.

"Gramercies, Tranio, well dost thou advise,

If Biondello thou wert come on shore."

Here and elsewhere in this play, and nowhere else, the printer seems to have added an *s* to 'Gramercie.' I follow Collier's folio in reading *now were* for 'thou wert.'

"Good gentlemen, importune me no further."

So I have printed it, but *Pray* or *Now* might be better.

"Now, gentlemen, that I may soon make good
What I have said . . . Bianca, get you in."

Gentlemen,

Content ye; I am resolved. Go in, Bianca."

"Their love is not so great, Hortensio."

The 3rd folio properly read *Our* for 'Their.'

"Master, you look'd so longly on the maid."

As 'longly' occurs nowhere else, it is probably only a printer's error for *longingly*, which I have given. This omis-

sion of a syllable is by no means unusual. (See on M. for M. iv. 2; All's Well, i. 3.)

“Because she will not be annoy'd with suitors.”
With Singer I read *he* for ‘*she*.’

“I will charm him first to keep his tongue.”
We should perhaps read *charge* for ‘charm;’ for it is the tongue that is charmed. We have, however,

“And by a pair of women of her own,
Whom she had charm'd.”

A King and no King, v. 4.

.Sc. 2. “Verona for a while I take my leave of.”

“I'll try how you can sol, *la*, fa, and sing it.—
Help, masters, help!”

‘Masters’ is the correction of Theobald for *mistress* of the folio. *Master* and *mistress* are confounded also in v. 1, and in Mer. of Ven. iv. 1, 2 Hen. IV. ii. 4, 2 Hen. VI. i. 3, Tim. ii. 2. *Mistress* was frequently written *misteris*, which may have been partly the cause of the confusion.

“That gives not half so great a blow to hear.”

For ‘to hear,’ which makes very poor sense, Warburton most happily read *to th' ear*. He was equally happy in Tim. i. 2.

“For his own good and yours.”

For ‘yours’ Thirlby most properly read *ours*.

“*Bion*. He that has the two fair daughters?”

For *Bion*. I read *Gre.*, in which I had been anticipated by Capell, Tyrwhitt, and Heath; so that it is certain. In my Edition will be found the correct punctuation of the whole passage.

“And were his daughter fairer than she is.”

There is either an aposiopsis or a line lost after this; I think the latter.

“What! this gentleman will out-talk us all.”

There is apparently something wrong here. As ‘what!’ is almost invariably followed by an interrogative, I would read ‘will this gentleman;’ we might also insert an adj. before ‘gentleman,’ or read *all of us* for ‘us all.’ The speech, however, as it is a single line, may be as the poet wrote it; I have therefore let it stand in my Edition.

“No, sir, but hear I do that he hath two.”

To avoid the jingle we might read ‘I do hear.’

“If it be so, sir, that you are the man.”

I have no doubt that for ‘that’ we should read *then*. (See Introd. p. 68.)

“And if you break the ice, and do this seek.”

For ‘seek’ I read *deed*; Rowe read *feat*.

ACT II.

Sc. 1. “As the other in music and in mathematics.”

“But, gentle sir, methinks you walk like a stranger.”

Perhaps for ‘sir’ we should read *signior*, and for ‘walk’ *look*.

“Sirrah!

Lead these gentlemen to my daughters, and tell them both.”

So we should arrange the passage.

“No such jade as you, if me you mean.”

We might read ‘Not such a jade.’ Mr. Dyce reads, after Collier’s folio, ‘as *bear* you,’ which is better, and which I follow.

“’Tis in his tail.—’Tis in his tongue.—Whose tongue?”

“The gain I seek is quiet me the match.”

For ‘me’ Rowe properly read *in*.

“Myself am struck in years I must confess.”

There must be a line at least lost after this.

“To set foot under thy table. Tut, a toy.”

“Do get their children; but in this case of wooing
A child shall get a sire, if I fail not of my cunning.”

Rime demands for ‘cunning’ the reading of Steevens, *doing*. *Wooing* and *doing* have already rimed in this scene. (See also Tr. and Cr. i. 2, *ad fin.*)

ACT III.

Sc. 1. “Spit in the hole, man, and tune it again.”

“To charge true rules for old inventions.”

All are agreed to read *change* with 2nd folio; and as ‘old’ evidently makes no sense, Theobald read *odd*. With Rowe I prefer *new*. (See Introd. p. 66.)

Sc. 2. “Make friends, invite, and proclaim the banns.”

The 2nd folio adds *yes*, Malone *them*, Dyce *guests* after ‘invite;’ my own conjecture was *aye*. Would it not be better, however, to read as I have done, “Make friends *be* invited, and proclaim the banns”? There is an exactly similar omission of *be* in All’s Well, i. 3, where there can be no doubt. We might also read simply ‘friends invited;’ but I doubt, after all, if it were not best to read “Make invite friends *too* and proclaim the banns,” which would agree better with the character of the speaker.

“Master, master! news, and such news as you never heard of.—

Is it new and old too? how may that be?”

Is it quite evident that *old* has been omitted in the first line. Rowe, who is followed, prefixed it to the first ‘news.’ I think it is better with the second, as in Collier’s folio.

“Often burst, and now’s repaired with knots.”

“And ‘The Humours of forty Fancies.’”

Collier’s folio reads “The Amours or forty Fancies.”

“ Were it *not* better I should rush in thus . . . ”

Sense and metre demand the negative. There is, I think, a break in sense at the end of the line.

“ But, sir, *to her* love concerneth us to add
Her father’s liking.”

So I find Tyrwhitt also correctly completed the line.

“ Signior Gremio, *how* came you from the church.”

“ I’ll tell you, sir Lucentio. When the priest.”

For ‘sir’ we should most certainly read *signior*. (See on Induction, sc. 1.)

“ Having no other reason, etc.

This speech is prose in the 1st folio ; in the 2nd it is arranged as verse, but not well. In my Edition I have rearranged it, as I find Reed also had done.

“ My household stuff, my field, my barn, *my granary*.”

S. Walker conjectured *my grange* ; the Cambridge editors *my garner*.

ACT IV.

Sc. 1. “ Out, *out* you *rogue* ! you pluck my foot awry.”

“ ’Tis burnt, and so is all the meat *that’s here*.”

I had also conjectured, like Capell, ‘ all the rest of.’

Sc. 2. “ Is it possible, friend Licio, that [mistress]
Bianca.”

Pope also made this metric correction. *Master* and *Mistress* do not occur in this play as titles.

“ Never to marry with her, though she would entreat
me.”

“ Would all the world but he had quite foresworn *her*.”

Rowe also added *her*.

“ An ancient angel coming down the hill.”

If ‘angel’ be right, it must mean that he was an angel of deliverance to them. Singer and Dyce quote from Cot-

grave's Dictionary "*Angelot à la grosse escaille*. An old *Angel*, and by metaphor a fellow of the old, sound, honest, and worthy stamp." But how could Biondello know his character? Some read *engle*, properly *ingle*; but this is rather, comrade, bosom-friend. In Gascoigne's Supposes, from which this part of the play is taken, he is termed "good soul," and it may be that the poet's word here was *uncle*—the conjecture also of a Mr. Bubier, in the Cambridge Edition—a term used of elderly persons. (See Index s. v. Nuncle.) Just afterwards he is said to be "surely like a father" and (iv. 5) Katherine says to the real Vincentio "Now I perceive thou art a reverend father."

"Master *he* is a marcantant or a pedant."

'Marcantant' is the Italian *mercante*, *mercatante*, or *mercadante*. It may be corrupt.

"And what of him, Tranio?"

As this is so very abrupt and not very clear, we might conjecture an effacement of *will you make* or something similar.

"That you are like to Sir Vincentio."

Here, again, the printer has put 'Sir' for *Signior*, and probably added the 'to' to make up the metre.

"Come, go with me to clothe you as becomes you."

The 2nd folio reads 'Go with me, *sir*.'

Sc. 3. "Why then the mustard; *and* without the beef."

"I gave him no order; I gave him the stuff *only*."

Sc. 4. "Ay, *ay*, what else? and but I be deceiv'd."

"'Twere good *that* he were school'd—Fear you not him."

"To have him match'd; and if you please to like it
No worse than I, upon some agreement, *sir*,
Me shall you find ready and willing *both*
With one consent to have her so bestow'd."

Here is what seems to be a convincing proof of the effacement of the ends of lines in the MS. In the second line the 2nd folio inserted *sir* in the middle, and in the third it read '*most* ready and *most* willing.' Lower down the ends of two lines more have been also effaced.

"The match is made and all is done ;

Your son shall have my daughter, with consent.—

I thank you, sir, where then do you know best."

'Your son' belongs to first line ; and as we have had (iii. 2) "And marry sweet Bianca with consent," we might complete the metre by reading 'with *my full* consent;' but it is more probable, as this page of the MS. appears to have been injured, that the loss was at the end. I read *of me, Baptista*, as (v. 1) we have "mine only son and heir to the lands *of me, signior Vincentio*." In the next line 'know' is most probably a mere printer's error. I have in my Edition, given *hold*, the reading of Collier's folio ; but I think now that the right word is *throw*, which occurs more than once in Shakespeare in the sense of think, and which I find was also the conjecture of Hanmer.

"I cannot tell ; except *while* they are busied about."

The 1st folio has *expect*, which was rightly corrected in the 2nd. *While* was properly supplied by Capell.

"The priest be ready [to come] against you come with your appendix."

Both sense and metre counsel the ejection of 'to come' caused by the following 'you come.'

"She will be pleased, then wherefore should I doubt *her*?"

The rime evidently requires this addition, made also by Pope.

Sc. 5. "And so it shall be still for Katherine."

'Still' is Ritson's correction of *so* in the folio.

"But soft *you* ! company is coming here."

ACT V.

Sc. 1. "And then come back to my master."

This is the reading of Capell, which I have followed; *master's*, that of Theobald, is perhaps better. The folio has *mistress*: see on i. 2.

"I pray you tell signior Lucentio that his father is come from Padua."

Tyrwhitt, who has been followed by all succeeding editors, reads *Pisa*, which is no doubt right; but the error was the poet's.

"Right son *unto* the right Vincentio."

"Better once than never; for never *is* too late."

Sc. 2. "And time it is when raging war is done,
To smile at scapes and perils overblown."

The folio has *come*; but both sense and rime demand 'done,' Rowe's correction. We might also, as Mr. Collier observes, read *gone*; and this is perhaps the best.

"*And* how likes Gremio these quick-witted folks?"
So also Capell.

"*What!* head and butt! a hasty-witted body."

"Let us each one send *in* unto his wife."

"*Oh!* worse and worse; she will not come. O vile!"

MERCHANT OF VENICE.

ACT I.

Sc. 1. "What stuff 'tis made of, whereof it is born, I
 am
 To learn; and such a want-wit sadness makes
 of me."

"That courtesy to them, *and* do them reverence."

"And see my wealthy Andrew docks in sand."

For 'docks' the editors read, after Rowe, 'dock'd;' but it is simpler to read 'dock,' the *s* being the usual printer's addition. We might even perhaps retain the text, reading 'see!'

"If they should speak 'twould almost damn those ears."

Sc. 2. "Come Nerissa. Sirrah, go before. Whiles we
 shut the gate upon one wooer, another knocks
 at the door."

Perhaps a rime and a seven-foot line were intended, in which case we should arrange thus, as Knight has also done;

"Come *in*, Nerissa. Sirrah, go before.

Whiles we shut the gate upon one wooer, another
 knocks at the door."

Sc. 3. "Will you pleasure me *in it*? Shall I know
 your answer?"

"Mark you this Bassanio," etc.

This speech should be marked *Aside*. It is so in my Edition.

"Hath a dog money? Is it possible?"

We should read 'monies,' the word Shylock always uses.

“Of usance for my monies, and you’ll not hear me.
This is kind *that* I offer.—This were kindness.”
So it should be arranged.

ACT II.

Sc. 1. “Then is Alcides beaten by his page.”
‘page’ is Theobald’s undoubted correction; 4tos and folio read *rage*.

“First forward to the temple! After dinner
Your hazard shall be made.”

Surely ‘temple’ has no meaning here. Must not the poet have written *table*. In Lucrece (st. 168), in the Var. Shakespeare, “Her sacred *temple*” is printed “Her sacred *table*.” I am not aware that any critic has observed this palpable error. The term ‘table,’ it may be observed, was much more used by our forefathers than by us. Thus in The Elder Brother (iii. 4) Miramont says to his brother, “May be I’ll see your *table* too,” *i.e.* be of your dinner-party.

Sc. 2. “Certainly the Jew is the very Devil’s incarnation.”

“Do you know me, father?”

Mr. Dyce thinks Shakespeare wrote ‘*not* know,’ which occurs again in Lancelot’s next speech. I have adopted his reading.

Sc. 3. “If a Christian do not play the knave and get thee.”

The 2nd folio properly read *did*. (See on Jul. Cæs. ii. 2.) This change of tense was not unfrequent. We often meet *see* for *saw*.

Sc. 5. “Well thou shalt see; thy eyes shall be thy judge.”

It might be better to read ‘*the* judge.’ Even at the present day printers confound these words.

“Will be worth a Jew’s eye,”

I prefer this, the reading of the old copies, to 'Jewess,' Pope's reading, which is usually followed.

Sc. 6. "How like a younker or a prodigal."

Rowe's correction for 'younger.'

Sc. 7. "Go draw aside the curtains."

So also at end of scene; but as in sc. ix. it is 'curtain,' I ascribe the *s* to the printer.

"But more than these in love I do deserve *her*."

See also Capell.

"Gilded timber do worms infold."

Pope read *wood may* for 'timber do' of the 4tos and folio; Johnson, who is always followed, read *tombs*; I read *woods*. The meaning is that gilded wooden work was often worm-eaten.

ACT III.

Sc. 1. "And hindered me *of* half a million."

So also Warburton.

"Where? in Genoa?"

'Where' is Rowe's correction; the original editions read *Here*, which may be right.

Sc. 2. "I speak too long, but 'tis to piece the time,
To eke it, and to draw it out."

'Piece' is Rowe's correction for *peize*, and is, I think, right.

"There is no vice so simple but assumes."

The originals all have *voice*; 'vice' is a correction, and a true one, of the 2nd folio.

"Thus ornament is but the guiled shore
To a most dangerous sea, the beauteous scarf
Veiling an Indian beauty."

Unless we take it ironically—which is unworthy of the poet—'beauty' here is nonsense. It plainly owes its origin

to the preceding 'beautious.' Hanmer read *dowdy*; Sidney Walker *gipsy*—both bad. I read, with the utmost confidence, *feature* as the only word suited to the place. (See Index *s.v.*) Mr. Spedding, I find, conjectured *visage* or *feature*, apparently taking them to be synonymous.

"Nor none of thee, thou pale and common drudge."
For 'pale' Farmer read *stale*, perhaps needlessly.

"Thy paleness moves me more than eloquence."

Warburton read *plainness*, of which Mr. Dyce approves, and perhaps with reason. I have, however, made no change. Lead in fact never is pale; for its surface is always oxydized. Shakespeare, moreover, would hardly use the same term of two distinct substances. (See, however, on Rom. and Jul. ii. 5.)

Sc. 3. "The Duke cannot deny the course of law,
For the commodity that strangers have
With us in Venice. If it be denied
'Twill much impeach the justice of the state."

I thus point and amend the passage, as Capell had done, followed only, I believe, by Knight. I am rather dubious of 'justice,' and should prefer *interest* or *traffic*.

Sc. 4. "From out the state of hellish misery."

I prefer 'misery,' the reading of the first 4to, to *cruelty*, that of the others and the folio.

"As I have ever found thee honest-true."

These compounds of two adjectives—the first being used adverbially—are not by any means uncommon. They are frequent in Shakespeare; in Fletcher's Hum. Lieut. (iii. 2) we have "serious-true," and in his Chances (ii. 1) "glorious-foolish." (See on 1 Hen. IV. iii. 1.)

"In speed to Padua; see thou render this."

All the old editions read *Mantua*, but it is so certain that it must have been a mere slip of the poet or the printer that

Theobald's correction has been universally and properly adopted. (See on Hen. V.iii. Chor.)

“Unto the Tranect, to the common ferry.”

Rowe, I think properly, read *Traject* (*trajetto* It.).

Sc. 5. “And if on earth he do not mean it, then.”

Here ‘it’ seems to mean ‘to live an upright life;’ rather a harsh construction. It is not likely that the poet used ‘mean’ in the sense of *mener* Fr., yet it seems to be used so sometimes in *Piers Ploughman*.

ACT IV.

Sc. 1. “Cannot contain their urine; for Affection,
Masters of passion, sways it to the mood
Of what it likes or loathes.”

The original editions all read “Cannot contain their urine for affection;” but that this cannot be right is proved by the context. The only question then is, should we read *Master* with Thirlby, or *Mistress* with the same and Capell. Nothing (see *Intro.* p. 59) is more common than the addition of *s*, while *master* and *mistress* are frequently confounded. (See on *Taming of Shrew*, i. 2.) On the whole, I prefer *mistress*. In the last line I read *she* for ‘it,’ evidently caused by that in the preceding line. For the meaning of ‘affection,’ see *Index s. v.*

“Why he a woollen bag-pipe.”

The bag of the bag-pipe is no doubt generally covered at the present day with a piece of green baize, which is woollen; yet I incline with Hawkins and Steevens to read *swollen*; the *s* might easily have been lost, of which I think we have another example in the change of *sway* to *wag* (*Much Ado*, v. 1).

“As to offend himself, being offended.”

I prefer this punctuation.

“I pray you think you question with the Jew.”

Though by reading ‘*a Jew*’ we get sense, and Launce

(Com. of Err. ii. 3) makes a Jew the type of hard-heartedness, and we have the same notion in *Much Ado*, ii. 3, I yet cannot but adhere to *stint your* for 'think you,' as I have given it in my Edition. It seems to me so much more forcible, and more suited to the calm resignation of Antonio; while in the other reading there is something of sneer or irony that is unpleasant. Nothing was easier than for the printer to read *stint*, the more unusual term, as *think*, and then to make *your you* for the sake of sense (see *Intro.* p. 67), and as they are pronounced nearly alike. However, *judicet lector*.

"You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb."

This is the reading of the Bridgewater copy of Heyes' 4to, only reading *bleak* for 'bleat;' in the Devonshire copy of that 4to it is:

"Well use question with the wolf
The ewe bleat for the lamb."

In the folio:

"Or even as well use question with the wolf
. . . . The ewe bleat for the lamb."

So editions vary!

"Of such *deep* misery doth she cut me off."

A syllable is wanting, and *a*, the reading of the 2nd folio, is feeble. We have "such *deep* sin" (*Rich.* II. i. 1); "*deep* grief" (*Ham.* iv. 5); and many similar expressions. The omission of an adjective is not unusual. (See on *M. N. D.* v. 1.)

"As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor scruple.

By reading *Of* for 'Or' we gain both in sense and energy. The proof-sheets of my Edition have given me instances of this confusion of *or* and *of*.

"Be valu'd 'gainst your wife's commandement."

ACT V.

Sc. 1. "Full of good news. My master will be here ere morning."

By reading *morn* we should get a rime.

“My friend, Stephano, I pray you signify.”

Both 4tos and folios read “signify I pray you.”

“Is thick-inlaid with patens of pure gold.”

The reading of the 2nd folio, *patterns*, the one usually followed, is decidedly wrong. In Spanish *patena* is a medal worn by country-women about the neck.

“By the sweet power of music; therefore the poets.”

I think we should read this in the plural, as no particular poet was regarded as the author of this mythe.

“Peace, ho! the moon sleeps with Endymion.”

In reading ‘ho!’ for the *how* of the original editions, I had been anticipated by Malone.

“That she did give me, whose—poësy was

—For all the world like cutler’s poetry

Upon a knife—*Love me and leave me not.*”

By punctuating thus, we need not read, with Steevens, ‘to me.’

“Or your own honour to contain the ring.”

It might be better, with Pope, to read *retain*. (See on Two Gent. v. 4, *ad fin.*)

“In summer where the ways are fair enough.”

The usual confusion of *where* and *when*.

“Well while I live,” etc.

A waggish allusion to a story told by Poggio, Ariosto, Rabelais, La Fontaine, and Prior. Our poet probably got it from Rabelais, with whom he was familiar.

AS YOU LIKE IT.

ACT I.

“Sc. 1. “As I remember, Adam, it was upon this fashion.

He bequeathed me, by will, but poor a thousand crowns, and as thou sayest,” etc.

The 2nd folio reads ‘a poor thousand,’ but the metre is in favour of the original reading, and we meet “What poor an instrument” (Ant. and Cleop. v. 2). It is really surprising to see with what pertinacity editors reject the necessary word *He*, first supplied by Blackstone.

“Or to speak more properly stays me here at home.”

Warburton read *stys*, as in Temp. i. 2, which is certainly more forcible; but Orlando could not be said to be ‘sty’d,’ like Caliban.

“If Rosalind, the Duke’s daughter, be banished.”

Hanmer added *old* to ‘Duke,’ which, however, is not necessary.

Sc. 2. “*Ros.* My father’s love is enough to honour him enough.”

Ros. should probably be *Cel.* (so also Theobald), and the second ‘enough’ be rejected.

“Sport? Of what colour?”

The princess here plays on the similarity of sound between *spot* and *sport*, pronounced with the *r* nearly effaced.

“There is such odds in the *man*.”

Hanmer properly read *men*.

“Mounsieur the challenger, the princess calls for you.—I attend them,” etc.

Celia had desired Le Beau to call him; Orlando, seeing

two princesses, says 'them;' so the corrections of the critics are needless.

"If you saw yourself with your eyes, or knew yourself with your judgement."

Warburton ingeniously, but perhaps needlessly, read *our* for 'your.'

"But justly, as you have exceeded all promise *here*."

Hanmer read '*here* exceeded.'

"But yet indeed the taller, is his daughter."

For 'taller' Pope read *shorter*, Malone *smaller*, which is the usual reading, as Rosalind was 'the taller.' I feel, however, almost certain that the poet wrote '*less* taller,' and have so printed it. We have, "Against the envy of *less* happier lands" (Rich. II. ii. 1), and no one would object to *more* taller.

Sc. 3. "Not a word!—No, not one to throw at a dog."

The 'No,' it will be seen, was transferred to the beginning of the next speech, where it was not wanted; while both sense and metre require it here.

"No, some of it for my child's father."

Rowe properly read 'father's child.' Sense, taste, and delicacy, alike commend this simple and natural transposition. Some editors, however, think otherwise.

"Mistress, dispatch you with your safest haste."

For 'safest' Collier's folio reads *fastest*; we might also read, with Singer, *swiftest*, like "*swiftest* expedition" (Two Gent. iii. 1); "*in all swift haste*" (Tr. and Cr. i. 1). But it is not necessary to alter the text; for *safe* is, sure, certain, a sense which it retains in the Midland counties. "To take the safest occasion by the front" (Oth. iii. 2).

"Which teacheth thee, that thou and I am one."

Such was the structure of the time. "My thoughts and I *am* for this other element" (Jonson, Cynthia's Revels, i. 1). It was the same in French:

“Ni la mort ni vous-même
Ne me ferez jamais prononcer que je l’aime.”
Racine, *Bajazet*, iv. 1.

ACT II.

Sc. 1. “Here feel we not the penalty of Adam,
The season’s difference,” etc.

As the Duke proceeds to show that he *did* feel this difference, the text cannot be right. Critics, therefore, for ‘not’ read *but*, as these words were frequently confounded by the printers. But then a question arises, was ‘the season’s difference’ any part of ‘the penalty of Adam.’ In Scripture that penalty was “in the sweat of thy face shalt thou eat bread;” and this was the very penalty that the Duke and his friends did not feel; for we have just been told of them (i. 1) that “they fleet away the time carelessly, as they did in the Golden World.” Further, it does not appear that any writer anterior to Milton made the Ovidian change of seasons a part of Adam’s penalty. The text may therefore be right, and a line, something like this, have been lost,

“Here is no toil; we have only to endure”

“I would not change it.”

Upton, most properly, made this the conclusion of the Duke’s speech. (See on W. T. v. 1.)

“First for his weeping into the needless stream.”

Pope’s change of ‘into’ to *in* has been generally followed, but without the slightest reason, by the decasyllabists. I am almost ashamed to say that I have joined them from pure inadvertence.

“Left and abandon’d of his velvet friends.”

“The body of *the* country, city, court.”

The 2nd folio supplied *the*.

“Send to his brother’s; fetch that gallant hither.”

Sc. 3. “When service should in my old limbs lie lame,
And unregarded age in corners thrown.”

There is either a line lost after these, or we should read

'be in corners thrown,' as I have done. The omission of *be* was not infrequent.

"The constant service of the antique world,
When service sweat for duty not for meed."

The 'service' in the first line arose from that in the second (See *Intro.* p. 64). I read *fashion*; Collier's folio has *favour*.

"From seventy years, till now almost fourscore."

Such is the reading of the folio—a convincing proof of how little the old printers are to be relied on. Editors, without exception, read *seventeen*.

Sc. 4. "O Jupiter, how weary are my spirits!"

'Weary' is Warburton's correction of *merry* of the folio.

"I pray you bear with me; I cannot go no further."

For 'cannot' the 2nd folio has *can*, the usual reading. Yet I doubt if the change was needed.

"From whom I took two cods."

Johnson read, as every man of sense would read, *peas* for 'cods.' I have just shown the origin of the change.

Sc. 5. "And turn his merry note."

We still say *turn a tune* and a *note*. Pope, then, was wrong in reading *tune* for 'turn.' "When threadbare Martial *turns his merry note*" (*Hall. Sat.* vi. 1) was probably in the poet's mind.

Sc. 7. "Doth very foolishly, although he smart,
Not to seem senseless of the bob."

Both sense and metre demand this addition of Theobald's, whom all editors follow. We have the very same omission in

"Yet if it be your wills *not to forgive*

The sin I have committed, let it not fall," etc.

Philaster, ii. 4.

where none of the editors have perceived the loss.

"Why who cries out on pride."

There is something wanting here; for in this play the

speeches never begin thus with a short line. It is evident also that it is one kind of pride, that of dress, that is spoken of. I therefore read without hesitation 'pride of *bravery*,' and, three lines further on, *wearer's* for 'weary,' in which I had been anticipated by Singer.

"Of what kind should this cock come of."

This seems to be a third instance of effacement in a single page of the MS. I would add *I marvel*.

"And take upon command what help we have."

"And in his room not only to eat his fill, but *be the lord* of the feast." (Lodge, *Rosalynde*, p. 53.) "They covet not their neighbours' goods; but *command* all that is their neighbours' as their own." (MS., 1559, *ap.* Froude, *Hist. of Eng.* viii. 3.)

"*And then the whining schoolboy.*"

This is a proper addition of Pope's.

ACT III.

Sc. 2. "Here comes young master Ganymede, my new mistress[']s brother."

Though it stands thus in the folio, metre and the usage of the time reject the *s*.

"But the fair of Rosalind."

We might read 'fair *face*,' or, with Rowe, *face* for 'fair;' which last, however, is the same as fairness; so no change is needed.

"Winter'd garments must be lined."

The 3rd folio properly reads *Winter*.

"Why should this desert be?"

Rowe read '*a desert*;' Tyrwhitt '*silent be*.' I rather prefer the latter; but it is against it that, excepting in one of the following and the six last lines, the first foot is always monosyllabic. I have therefore followed Rowe.

"Or at every sentence end."

For 'Or' I read *And*. (See Note at end of *Samson Agonistes* in my Edition of Milton's Poems.)

“It may well be called Jove’s tree when it drops forth fruit.”

The 2nd folio reads ‘forth *such*’; Capell read *such* for ‘forth.’ Perhaps the first is to be preferred; yet I find I have followed Capell in my Edition.

“*Make* me believe it! You may as soon make her.”

Surely the passage thus gains not only in metre, but in spirit.

Sc. 3. “By so much is a horn more precious than to want.”

There is apparently an aposiopesis here.

“Leave me not behind thee, *prythee*.”

Both rime and metre require this addition; yet none of the critics has made it.

Sc. 4. “Breaks his staff like a noble goose.”

Singer, very unnecessarily and most tamely, reads *notable* for ‘noble.’ Printing from his edition, I have heedlessly followed him in mine.

“Bring us *unto* this sight, and you shall say.”

Sc. 5. “Than he that dies and lives by bloody drops.”

It is quite impossible that this line in its present form could have come from the pen of the poet. He must have seen the absurdity of dying before living, and he could have had no motive for departing from the universal form “live and die,” as in “I could live and die in the eyes of Troilus” (Tr. and Cr. i. 2). If we then transpose, and take ‘by’ in the sense of beside, near, in contact with (Index *s. v.*), we get excellent sense. ‘Dies,’ however, may be a printer’s error for some other verb—*sheds* perhaps; and then ‘by’ may be taken in its ordinary sense. I had also, like Heath, conjectured ‘*daily* lives.’

“The cicatrice and capable impression.”

For ‘capable’ Singer’s and Collier’s folio read *palpable*; I have followed them.

“Nor I am sure there is no force in eyes
That can do hurt to any *one*.—O! dear Phebe.”

For ‘Nor’ we might perhaps better read *And*. (See my note on Sam. Agon., 1692.) Still no change is needed.

“That you insult and exult all at once
Over the wretched? What! though you have no
beauty.”

The transposition in the first line removes all necessity for correction. Strange that the critics should not have thought of it! In my Edition the transposition is, “That you insult and all at once exult,” which is wrong; but it is there corrected. By reading ‘What!’ the difficulty found here by critics is removed.

“That the old Carlot once was master of.”

In the folio ‘Carlot’ is printed as a proper name, and it may be the Spanish *Carloto*. No such substantive as ‘carlot’ is known.

“He is fallen in love with your foulness, and she’ll.”
For ‘she’ we should, I think, read, as I have done, *you*.

“I have more cause to hate him than to love him.”
The *I* was supplied in the 2nd folio.

ACT IV.

Sc. 1. “And the foolish chroniclers of the age found it
was—Hero of Sestos.”

The use of the word ‘found’ proves that Hanmer’s reading *coroners* is right. In *Twelfth Night* (i. 5) the coroner is said to sit on a drowned man.

“That cannot make her fault her husband’s occasion.”
This seems to mean occasioned, caused by her husband. Or we may read, with Hanmer, *accusation*. I find I have done so, but doubt if I was justified in so doing.

“I’ll go find a shadow and sigh till he come.—And
I’ll go sleep.”

Both sense and metre seem to demand this addition.

Sc. 3. "My gentle Phebe did bid me give you this."

Editors, myself included, follow 2nd folio, and omit 'did.'
I think we are wrong.

"Art thou god to shepherd turn'd."

I think we should read '*a* god.'

"Like a ripe sister, *but* the woman low."

The necessary insertion was made in the 2nd folio.

"As how I came into that desert place."

There may have been, as Malone thought, a line lost here;
but I rather think it is an aposiopesis.

ACT V.

Sc. 2. "*Her* sudden consenting, but say with me."

Rowe supplied *Her*.

"All purity, all trial, all observance."

As 'observance' is the word in the riming line, Collier's folio and Malone read *obedience*; Heath *perseverance*; Harness and Singer, whom I find I have followed, *endurance*.

"Why do you speak too?"

I quite agree with those who read, with Rowe, *Who* and *to*.

Sc. 3. "Yet the note was very untuneable."

Theobald read *untimeable*, as the reply is "we kept time;" but, as *time* and *tune* were synonymous, there seems to be no need of change.

Sc. 4. "As those that fear they hope and know they fear."

To give sense here, I read '*their* hope and '*their* fear,' and for 'know' *hope*. In the change of '*they*' to *their* I find I had been anticipated by Heath. The thought is the same as in "In these feared hopes." (Cymb. ii. 4). The

printer having made 'they hope,' in order to get some sense, changed the following 'hope' to *know*, no unusual practice. Yet Mr. Dyce says, "I believe that the line now stands as Shakespeare wrote it." Coleridge thus expresses the same thought:

"And Fears self-willed, that shunned the eye of Hope;
And Hope that scarce would know itself from Fear."

"That thou mightest join his hand in his
Whose heart within his bosom is."

Editors read *her* for 'his' in both lines. The first change, made in the 3rd folio, is necessary; the second, made by Malone, not so.

"And all their lands restored to him again."

For 'him' editors very properly, following Rowe, read *them*; in MS. probably *'em*.

EPILOGUE.

"I make *my* courtesy, bid me farewell."

MUCH ADO ABOUT NOTHING.

ACT I.

Sc. 1. "Is it possible Disdain should die while she hath such meet food to feed it as Signior Benedick?"

For 'it' we should probably read *her*, or rather *on*.

"Scratching could not make it worse, or 'twere such a face as yours" [were].

The 'were' was probably suggested by the preceding 'twere.'

Sc. 2. "This be true. Go you and tell her of it."
The metre requires '*should* be.'

Sc. 3. "There is no measure in the occasion that heeds
it."

ACT II.

Sc. 1. *Bene.* Well I would you did like me."
It should be *Balt.* here and in the next two speeches.

"Which I mistrusted not. Farewell, therefore, Hero!"
Collier's folio reads needlessly '*then, Hero.*'

"It is the base, though bitter disposition of Beatrice."
For '*though,*' which can hardly be right, the usual reading is *the*, the correction of Johnson, which is very good; the words were easily confounded, especially when *though* was written *tho*'.

"That I stood like a man at a mark, with a whole army
shooting at me."

We should expect *him*; but '*me*' may have been the poet's word. For the first '*at*' we might perhaps read *as*.

"All that Adam had left him before he transgressed."

There must certainly be an error either in '*left*' or in '*before.*' For the latter we might read *after*; for the former perhaps *lent* or *about*. I think the true reading is *lent*, in which I had been anticipated by Collier's folio, *Lend* was constantly used in the sense of give. "I can *lend* you letters to divers officers," etc. (Jonson, Every Man out, etc. iii. 1.) It is not quite out of use yet.

"County Claudio, when mean you go to church?"

For '*County,*' which occurs nowhere else in the play, I read *Count*, which also suits the metre.

Sc. 2. "Hear me call Margaret Hero; hear Margaret
term me Claudio."

The poet no doubt wrote 'Claudio' here; but from what precedes it certainly should have been *Borachio*. These slips were not at all unusual with him.

Sc. 3. "We'll fit the hid fox with a pennyworth."

The originals read '*kid-fox*'; but his hiding had just been mentioned, and the name of the game probably alluded to was Hide Fox. Warburton made the correction.

"Since many a lover doth commence his suit *thus*."

Something seems evidently wanting for the sense.

"Notes, notes, forsooth, and noting!"

Theobald's correction; the old copies have *nothing*.

"O, ay. Stalk on; stalk on; the fowl sits."

Perhaps for the sake of metre *yonder* should be added.

"Beats her heart, tears her hair, prays, curses, O sweet Benedick!"

I agree with Collier's folio and Singer in reading *cries* for 'curses,' which was suggested by 'prays.'

"My lord, will you walk *in*? dinner is ready."

"And virtuous; 'tis so, I cannot reprove it."

It would perhaps be better to read '*disprove* it.'

"And choke a daw withal."

Collier's folio reads '*not choke*;' but it is dubious.

ACT III.

Sc. 1. "Good Margaret, run thee *in* to the parlour."

Pope read '*into*.'

"Whisper her ear and tell her I and Ursula."

There has probably been an omission of *in* before 'her.'

“No, not to be so odd and from all fashions.”

The proper word is *nor*, as Capell also saw.

Sc. 2. “Well, every one can master a grief, but he that has it.”

Both folio and 4to read ‘cannot for ‘can,’ Pope’s correction.

“As a German from the waist downward all slops, and a Spaniard from the hip upward no doublet.”

This is only in 4to, 1600. We should probably read, as Mason also did, ‘all doublet.’

“He is no fool for fancy as you would have it to appear he is.”

For ‘fool’ we should perhaps read *food*.

“She shall be buried with her face upwards.”

That is, like everybody else. Theobald read *heels* for face, quoting,

“Whilst I have meat and drink love cannot starve me;
For if I die of the first fit I am unhappy,
And worthy to be buried with my heels upward;”

(Fletcher, Wild-geese Chase, i. 3)

while Mason proposed *feet*. But Singer says, referring to Winter’s Tale, iv. 3, that the meaning is, she shall be buried in her lover’s arms; and I think there is a waggish allusion to nuptial joys.

Act IV.

Sc. 1. “Out on thee, seeming! I will write against it,
You seem to me as Dian in her orb.”

For ‘thee’ we should, I think, read *thy* or *this*, as they were pronounced alike, and for ‘seem’ *seem’d*, for the same reason.’ (See *Intro.* p. 52.) Pope also read *thy*, and Hanmer *seem’d*.

“But if all aim but this be leuell’d false.”

I would read *in*; for ‘but,’ suggested by ‘But,’ makes nonsense. I have, however, made no change in my Edition.

ACT V.

Sc. 1. "And bid him speak of patience *to me*."

"And sorrow wag, cry Hem! when he should groan."

For 'wag,' which gives no sense, I would read *sway*, which gives most excellent sense.

"For Affection,
Mistress of passion, *sways* it."

Mer. of Ven. iv. 1.

"You *sway* the motion of Demetrius' heart."

M. N. D. i. 1.

"The will of man is by his reason *sway'd*."

Ib. ii. 2.

"Our own stars all our fortunes,
Which, as we *sway* 'em, to abuse or bless us."

Fletch. Chances, ii. 3.

It seems evident that the initial *s* of *sway* was effaced, a thing not unusual. As to the change of *y* to *g*, I lately read a work on South America, in which the well-known name *Almagro* was invariably printed *Almayro*. 'Cry Hem!' may mean, use the language of rakish youths; "Our watch-word was, Hem boys!" (2 Hen. IV. iii. 2).

"Some of us would lie low.—Who *is it* wrongs him?"

"Gentlemen both, we will not wake your patience."

The meaning of 'wake' is not clear; perhaps we should read *task*. Hanmer read *rack*; Talbot *waste*.

"I cannot bid you bid my daughter live."

A printer's error, probably caused in the usual way. We might better read *make*, though 'bid' makes sense. 'Can I *make men live* whe'r they will or no? (2 Hen. VI. iii. 3.)

“I do embrace your offer, and dispose
From henceforth of poor Claudio.”

It would seem that something had been lost at the end, the speech terminates so abruptly. We might supply *at your pleasure*.

“Have you been deceived; *for* they swore you did.”

Mr. Dyce would read ‘*for* they *did* swear;’ but the two *did*s rather offend the ear.

“Brave punishments for him. *Come*, strike up, piper.”

MERRY WIVES OF WINDSOR.

ACT I.

Sc. 1. “The Council shall hear *of* it; it is a riot.”

The metre requires *of*, which makes the expression more idiomatic. Sir Hugh naturally omits it.

“And I thank you always with my heart la!”

The folio reads ‘*love* you;’ the correction is Farmer’s. So also in Shallow’s next speech.

Sc. 3. “The good humour is to steal at a minute’s rest.”

As “*minim*’s rest” occurs in Rom. and Jul. ii. 1, Langton and Collier’s folio would so read here; but it may be, and probably is, a mere blunder of Nym’s.

“He hath studied her well, and translated her well.”

The folio reads *will*; in both places the 4tos have ‘well’ in the first, and omit it in the last.

“Hold, sirrah, bear you these *two* letters tightly.”

“For the revolt of mine is dangerous.”

For ‘the’ we must, with Pope, read *this*. We have, “For this revolt of thine” (Hen. V. ii. 1). Theobald, whom some critics follow, read *mien* for ‘mine,’ which I utterly reject. (See on Two Gent. ii. 4.) I do not think ‘revolt’ occurs anywhere in the sense of mere change.

ACT II.

Sc. 1. “What! have *I* scaped love-letters in the holiday-time of my beauty?”

I is the insertion of the 2nd folio; and is perhaps not absolutely necessary, as we might put a (!) after ‘beauty.’

“For though Love use Reason as his precision.”

For ‘precision,’ which gives but poor sense, we should adopt, as I have done, Johnson’s conjecture, *physician*:

“My reason the *physician* to my love.” Son. cxlvii.

“I’ll exhibit a bill in Parliament for the putting down of men.”

Theobald’s reading, ‘*fat* men’ has been generally and properly adopted. There is a similar omission of *fat* in 1 Hen. IV. ii. 2. In the 4to she says, “Well, I shall trust *fat* men the worse while I live for his sake.”

“Will you go, An-heires?”

This is mere nonsense. Boaden’s conjecture, *Cavalieres*, adopted by Singer and myself, seems to be very good; it might easily, with a little effacement, have been mistaken by the printer. We might also, and still better I think, read *on herôes*, as this last word was thus pronounced at times by Spenser, Chapman, and others; and we have, “Noble herôes, my sword and yours are kin” (All’s Well, ii. 1). The metre excludes *héroes*. Theobald, followed by Dyce, read *mynheers*, not a Shakespearian term; Steevens *on hearts*; Malone *and hear us*. The reading of the 4tos is ‘Bully Hector!’

“On his wife’s frailty.”

Theobald read *fealty*; Collier’s folio has *fidelity*. I prefer the last; but I make no change.

ACT III.

Sc. 2. “Give fire, she is my prize.”

Most certainly ‘my’ should be *thy*; the confusion is common.

Sc. 3. “Cried Game? said I well?”

Mr. Douce, Mr. Dyce, and myself, all independently corrected ‘Cried *I aim?*’ and Warburton had proposed *Cry aim*. The correction might therefore appear to be certain; and yet I am dubious of it. ‘Cried game’ is the reading of the 4tos, as well as of the folio; and as the first 4to and the folio were printed from independent MSS., it is not at all likely that two transcribers or printers should have fallen into the same error. ‘Cried Game? said I well?’ would suit the abrupt tone of the Host, and signify, Did I intimate sport?

“Thou hast the right arched beauty of the brow.”

The 4to reads *bent* for ‘beauty;’ so the right word may be *bend*. I have given ‘bent.’

“By the Lord, thou art a tyrant to say so.”

For ‘tyrant’ the 4tos read *traitor*. I have adopted this reading, though dubious of its being the best.

“What thou wert if Fortune thy foe were not, Nature is.”

So also Capell.

“I love thee, and none but thee.”

The metre proves this to be the right text.

“So, now uncupe.”

I think Hanmer was right in reading *uncouple*; for ‘un-

cape,' as a term of the chase, is unknown. The final letters of *uncouple* had probably been effaced in the MS.

Sc. 4. "Farewell, gentle Mistress *Page*. Farewell, Nan."

Both sense and metre gain, I think, by this addition. Policy, if nothing else, should make Fenton return the farewell of Mrs. Page. Capell read '*my* gentle.'

"A fool and a physician."

We should certainly read with Hanmer *or* for 'and.'

Sc. 5. "As they'd have drowned a bitch's blind puppies."

The original copies read 'a blind bitch's;' Hanmer made the obvious transposition.

ACT IV.

Sc. 2. "Your husband is in his old *lunes* again."

The folio has *lines*. Theobald made the correction. See W. T. ii. 2.

"Good gentlemen, let him *not* strike the old woman."

The negative was added in the 2nd folio.

Sc. 4. "You say he has been thrown into the rivers."

It might be better to read *see* for 'say.'

"That silk will I go buy. And in that time."

With Mr. Dyce, I adopt Theobald's reading of *tire* for 'time,' as best suited to the context.

"And he my husband best of all affects."

If 'husband' be the subject to 'affects,' as I think it is; we should read *him*. See *Intro.* p. 52.

Sc. 5. "Conceal them or thou diest."

Collier's folio for 'or' reads *and*; but the text is right. Simple had used 'conceal' in the sense of reveal, and the Host repeats his word.

Sc. 6. "The mirth whereof's so larded with my matter."

ACT V.

Sc. 2. "Remember, son Slender, my *daughter*."

The word *daughter*, necessary both for sense and metre, was supplied by the 2nd folio.

Sc. 5. Among the characters given in the heading of this scene, we meet Mrs. Quickly and Pistol; the 4tos have "Mrs. Quickly, like the Queen of Fairies," and prefix *Quic.* to the following speeches, and it is not said that Anne was to assume that character. The folio heads the speeches with *Qui.* and *Qu.* We may therefore say that the poet was oblivious when, in iv. 4. 6, he said that Anne should "present the Fairy Queen;" for throughout she only appears as an ordinary fairy, as is plain by the mistake made by Caius and Slender. The poet seems to have confined the speaking to the elder persons.

"You moonshine-revellers, and shades of night,
You orphan-heirs of fixed Destiny."

No one has been able to make any sense of 'orphan-heirs,' which may therefore be treated as a corruption. Warburton read '*ouphen*-heirs,' which Singer adopts; but there is no such word as *ouphen*. My own opinion is that the poet wrote *ouphes* and heirs; and as in general the *d* in *and* is not pronounced, even before vowels, and the *ou* might easily be mistaken for *or*, the printer made *orphan*. The line, we may see, thus forms a parallel to the preceding line. The poet seems to have used 'heirs' in the sense of children. In Fletcher's *Mad Lover* we have,

"Coarse and base appetites, earth's mere inheritors,
And heirs of idleness and blood." (ii. 1.)

In favour of my reading, it may be observed that in iv. 4 and in the following speeches the *Ouphes* occur, as well as the *Elves* and *Fairies*, and nowhere else in Shakespeare.

"Elves list your names. Silence, you airy toyès.
Cricket to Windsor chimneys shalt thou leap;
What fires thou findest unraked and hearths unswept."

The rime shows that 'toyès' is a dissyllable. In 'unswept' the *t* should not be sounded, and, I think, not be

printed. *Unswep* is merely the apocopated part, of which examples are so numerous in our language; it is like *kep*, *crep*, etc., which, though regarded now as vulgarisms, are grammatically correct. Collier's folio, followed by Mr. Collier and others, reads '*when thou'st leap'd*, a mere result of ignorance of grammar.

"And turn him to no pain."

From what precedes, we might conjecture *burn*.

"To repay that money will be a biting affliction."

I have, after Theobald, added here from the 4tos the following lines, of which, however, he did not give the last:—

"*Mrs. Ford*. Nay, husband, let that go to make amends,
Forgive that sum and so we'll all be friends.

Ford. Well, here's my hand; all is forgiven at last.

Fal. It hath cost me well. I've been well pinch'd and wash'd."

The play is thus made to end more agreeably, and Falstaff can accept the invitation to supper with a better grace. These lines, it is true, rime, and so are not quite in harmony with the other speeches, whence it seems to follow that the omission was made by the poet. But his judgement in this case must have fallen asleep; for Ford had no right to be so hard on the poor knight, as he had given him the money, or rather we might say forced it on him. As to the rime, we have two other couplets toward the end of the play.

TWELFTH NIGHT.

ACT I.

Sc. 1. "Oh! it came o'er my ear like the sweet sound
That breathes upon a bank of violets."

As a sound breathing is pure nonsense, Pope read *south* for 'sound;' and, with the exception of Mr. Knight and Mr. Staunton, all the editors, I believe, have followed him. Yet even this correction does not remove the difficulty, for *south* alone, no more than *north*, *east*, or *west*, is never used of the wind. It seems to me then that the poet wrote *south wind*, and as the *th* was usually suppressed in *south*, *north*, etc., as *sou'-west*, *sou'-east*, the printer pronounced *sou wind* or, it may be, *sou 'ind*, which easily became 'sound' in his mind, and so he printed it. (See Introd. p. 67.) It is rather remarkable that this very correction is made by an *Anon.* in the Cambridge Shakespeare. The same idea, I may observe, occurs in the Antonio and Mellida of Shakespeare's contemporary, Marston (Act I.):

"Smile heaven and softest southern wind
Kiss her cheek gently with perfumed breath."

Both were probably indebted to "Her breath is more sweet than a gentle south-west wind, that comes creeping over flowery fields and shadowed waters" in Sidney's *Arcadia*. For a similar omission of *wind*, see on Temp. i. 2.

"So please *you*, my lord, I might not be admitted."

"The element itself, till seven years heat 'em,
Shall not behold her face at ample view."

That is, not for seven summers, possibly with an allusion to racing, as in Win. Tale, i. 2. As the element is the sky, the heaven, we might also read *it*.

"Of her sweet perfections with one self-king."

That is with Love. We might also transpose, but, I think, with a loss of force. We have an instance of this prefixing of the genitive in Temp. iii. 3.

Sc. 2. "They say she hath abjur'd the company
And sight of men."

This is the judicious transposition of Theobald. The folio has 'sight' in the first, 'company' in the second line, to the manifest injury of the metre.

Sc. 3. "*Castiliano vulgo*! for here comes Sir Andrew
Aguecheek."

Warburton's conjecture of *volto* for 'vulgo' is ingenious, and may be right, meaning putting on a grave countenance, like a Castilian.

"An thou let *her* part so sir Andrew."

It was left to the 3rd folio to supply the needful *her*.

"Thou seest it will not curl by nature."

Theobald's indubitable emendation of 'cool my nature' of the folio.

"In a flame-coloured stock."

This is Pope's correction of 'dam'd coloured' of the folio. Knight reads *damask*; Collier's folio *dun*, which is very bad indeed. We meet in other dramatists with *straw-, peach-, carnation-colour'd* stocks. It is perhaps impossible to recover the right word, yet I see little objection to *flame-colour*; for if we suppose *flame* pronounced as in Latin and French (see Introd. p. 74), *flame-coloured* might easily become 'damn'd (pr. *dam*) coloured' in the printer's mind. In confirmation we have elsewhere in the folio '*scar-crow*,' not '*scare-crow*,' and other like words.

Sc. 4. "Is as the maiden's organ, shrill and sound;
And all is semblative a woman's part."

I have read '*in sound*;' for *and* and *in* are perpetually confounded. I also read '*semblative to*.'

Sc. 5. "Of fools *to be* no better than the fools' zanies."
So also Capell.

"At your door like a sheriff's post, and be the supporter
Of a bench."

For 'and' I read *or*, and so did Hanmer.

"If you be not mad, begone; if you have reason, be brief."

Mason omitted the negative, but perhaps needlessly.

Oli. "Tell me your mind.—*Vio.* I am a messenger. . ."

This is Warburton's arrangement, the folio giving the whole to Viola. (See on *Meas.* for *Meas.* ii. 3.) I have added the sign of the break, which seems necessary.

"Look you, sir; such one I was, as this present . . . Is it not well done?"

By reading and pointing thus we get most excellent sense, and increase the vivacity and humour of the passage. Mason, whom Singer follows, read "*as this presents*," which no doubt may be right, but is far less effective.

"With adorations, *with* fertile tears."

See *Introd.* p. 55.

"The countes man, he left this ring behind him."

Capell, who is invariably followed, made it *county's*. I, however, read, as in iii. 3, 'count *his*.' With one exception (*Mer. of Ven.* i. 2), *County* is peculiar to *Romeo and Juliet*; for in *Much Ado*, ii. 1, we should, I think, read *Count*.

ACT II.

Sc. 2. "She took the ring of me; I'll none of it."

As it is evident from Malvolio's reply that this was not what Viola said, the negative may have been omitted here, as in so many other places; Malone read '*no ring*.' Singer retains the reading of the folio, saying that Viola fibs to "*avoid betraying the weakness of Olivia to her steward*."

"That methought *that* her eyes had lost her tongue."

The 2nd folio read '*That sure methought*.'

"Alas! our frailty is the cause, not we;
For such as we are made, if such we be."

For 'if,' which is undoubtedly wrong, Tyrwhitt, followed by Steevens and others, read *of*, which would seem to be confirmed by,

"For we are soft, as our complexions are."

M. for M. ii. 4.

"Such as our atoms were, even such are we."

Dryden, *Wife of Bath's Tale*.

I have printed my own conjecture *e'en*. Hanmer read *ev'n*, and yet Tyrwhitt probably was right, *frailty* being meant.

"And I, poor monster, fond as much on him ;
And she, mistaken, seems to doat on me."

I quite agree with Mr. Dyce in reading *As* for 'And' in the second line. These words are confounded even at the present day.

Sc. 3. "I had such a leg ; and so sweet a breath to sing."

I suspect 'leg ;' for what has it to do here? and Sir Andrew had already praised his own leg.

Sc. 4. "Go seek him out, and play the tune the while."

"More longing, wavering, sooner lost and worn."

In *Mer. of Ven.* i. 4, the folio reads 'well-worn thrift' for the 'well-won thrift' of the 4to. Hanmer was therefore right in reading here *won*, the usual concomitant of 'lost.'

"Give me now leave to leave thee."

As it is the Clown that goes away, we should perhaps transpose the pronouns, 'Give' being I give. Mr. Dyce, however, says the text is right, it being "a courteous form of dismissal," to which explanation I see no objection.

"It cannot be so answered.—Sooth, but you must."

The reply proves that 'It' should be *I*, as Hanmer corrected.

Sc. 5. "Wind up my watch or play with my . . . some rich jewel."

This punctuation of Mr. Collier's is excellent.

"Though our silence be drawn from us with cars."

For 'cars we might perhaps read 'car-' or 'cart-ropes.'
In iii. 1. we have drawing with "oxen and *wain-ropes*."
Hanmer read *by the ears*, S. Walker *racks*.

"Her *Cs*, *Us*, and her *Ts*, and *Ps*! Why that?"

"Souter will cry upon it, for all this, though it be as rank as a fox."

We should probably read 'be *not*.' Hanmer read *ben't*.

"I will not give my part of this sport," etc.

It might appear better to read *would*; but all is right.

"I will not lose the part I hope to share
In these his fortunes for my patrimony."

Jonson, Sejanus, v. 10.

ACT III.

Sc. 1. "And fools are as like *to* husbands as pilchards are to herrings."

It might be better to omit the second 'are.'

"And *not* like the haggard cheek at every feather."

The negative is absolutely necessary. Collier's folio, Johnson, and Dyce, read '*Not* like;' but 'And' should be retained.

"But wise men's folly fallen quite taint their wit."

So the folio reads; Theobald and Tyrwhitt 'wise men folly-fallen.' I agree with them, and have so printed it. Some read 'taints.'

"I mean to go *in*, sir, to enter."

"Hideth my heart. So, let me hear you speak."

The usual reading is 'Hides my *poor* heart;' but this simple change, made also by Delius, fully restores the metre.

The printer may, however, have substituted 'Hides' for *conceals* or *covers*.

"Do not extort thy reasons from this clause."

Perhaps for 'thy' we should read *my*.

Sc. 2. "Did she see *thee* the while, old boy?"

The 3rd folio first added *thee*.

"Challenge me the Count's youth to fight with him."

I think 'him' should be *thee*. Ritson read *you*.

Sc. 3. "And thanks, and ever *thanks*. Good turns oft."

Here we have an instance of the advantage of transposition, for the folio has "oft good turns." 'Turns' is a dissyllable. Theobald read '*thanks, and oft*.'

"For which if I be lapsed in this place."

We should surely read *latched*, i.e. caught, taken. See on M. N. D. iii. 2. Mr. Hunter, I find, read as I do.

Sc. 4. "He's coming, madam, but in *a* very strange manner."

"No dram of a scruple, no scruple of a scruple."

Surely the poet's word must have been *ounce* for the last 'scruple.'

"He is a knight, dubbed with unhatched rapier."

Malone proposed '*an hatched*,' and he was probably right.

"Ay, is it, I warrant him. Do but read *it*."

"That, honour sav'd, *I* may upon asking give."

ACT IV.

Sc. 3. "Yet there he was, and there I found this credited."

So it is in the folio, with the omission of the last letter, which had either been effaced in the MS. or was left out

by the printer. Mason seems also to have seen the truth: yet no one followed him!

“That my most jealous and too doubtful soul
May live at peace. He shall conceal it,
Whiles you are willing it shall come to note.”

The second line is imperfect. In my Edition I added *still* (printed, or perhaps written, *till*), and we might also read *closely* or *truly*, i. e. faithfully. ‘Whiles’ is to be understood as till whiles. (See Index *s.v.*) We might also end the line with it, and begin the next with *That*; as *while* and *whiles that* occur in Chaucer, Golding, and others.

ACT V.

Sc. 1. “A bawbling vessel was he captain of.”

We should perhaps read ‘bauble-vessel,’ as in Tr. and Cr. i. 3.

“Then he’s a rogue and a passy-measures panyn.”

The 2nd folio, which is generally followed, reads *pavin*, which is a dance, and so could hardly be used of a man.

“First told me thou wast mad. Then cam’st in smiling,
And in such forms which here were presuppos’d
Upon thee in the letter.”

For ‘Then’ I read ‘*Thou.*’ (Introd. p. 68.) Theobald read ‘cam’st *thou.*’ In the next line we should probably read *as* for ‘which.’

“Of our dear souls. Meantime, sweet sister.”

We might read ‘*In the* meantime,’ but there is no necessity whatever for change.

MEASURE FOR MEASURE.

ACT I.

Sc. 1. "Since I am put to know that your own science
Exceeds in that the lists of all advice
My strength can give you."

I know of no meaning 'put' has in English that will make any sense here. We must, then, regard it as a misprint; and as a negative is plainly wanting, I read *not yet*, the negative being, as so frequently, omitted, and 'put' printed for *yet*. "Why, brother Rivers, are you yet to learn?" (3 H. VI. iv. 4.) Pope read *not* for 'put.'

"But that to your sufficiency as
Your worth is able * * *

It is quite evident that part of a line has been lost. The numerous corrections attempted here may be seen in the Cambridge Edition. I supply *you add diligence*.

"Hold therefore, Angelo, *thy deputation*."

Something was surely lost here; and as Angelo is constantly called the Deputy, *deputation* (which occurs a few lines higher) seems to be the missing word.

Sc. 2. "I grant as there may between the list[s] and
the velvet."

"And which is more, within these three days his head's
to be chopped off."

Sc. 3. "Only for propagation of a dower
Remaining in the coffer of her friends."

For 'propagation' Malone would read *prorogation*; but the text seems to be right, as 'propagation' was used in the sense of extension, increase.

“All kinds of natures
That labour on the bosom of this sphere
To *propagate* their states.”—Timon, i. 1.

“Griefs of my own lie heavy in my breast,
Which thou wilt *propagate*, to have it press’d,
With more of thine.”—Rom. and Jul. i. 1.

“To give thanks to the gods of Rome,
That for the *propagation* of the empire
Vouchsafe us one to govern it like themselves.”

Massinger, Rom. Actor. i. 3.

And portions—as we learn by Sir Moth Interest in Jonson’s *Magnetic Lady*—used to double in seven years. The same play would also justify Malone’s reading, as guardians were not always willing to part with dowers in their hands. Perhaps for ‘of a dower’ we should read ‘of *her* dower,’ for the *h* in *her* not being pronounced, and the *r* but slightly, the printer might easily make the mistake; so also ‘coffer’ should probably be ‘coffers.’

Sc. 4. “For terror not to use, in time the rod
More mock’d than fear’d, so our decrees
Dead to infliction, to themselves are dead.”

In the second line *Becomes* was added by Pope, or rather by Davenant, and it has been adopted by subsequent editors. Yet the poet may have written, and I think did write, ‘the rod *is*’ and ‘More mocked *at*.’

“And yet my nature never in the fight *have*
To do in slander.”

“How I may formally in person bear *me*.”

“Only this one *now* : Lord Angelo is precise.”

Sc. 5. “Sir, make me not your story.”

For ‘story’ Singer would read *sport*; but ‘me’ may be ‘to me,’ and her meaning be, seek not to impose on me.

“As those that feed grow full; as blossoming time
That from the seedness the bare fallow brings
To teeming foison . . . even so her plenteous womb,”
etc.

“The Duke, *who* is very strangely gone from hence,
Bore many gentlemen, myself being one,
In hand and hope of action.”

As *in* and *and* are so frequently confounded (see on iii. 2 *ad fin.*) I would read *in* for ‘and’ in the last line.

ACT II.

Sc. 1. “Err’d in this point which now you censure
him *for*.”

“What’s open made
To justice, that justice seizes. What know the laws?”

“Some run from brakes of ice and answer none,
And some *are* condemn’d for a fault alone.”

We have a similar sentiment in *Cymb.* v. 1. As *of ice* and *of vice* are pronounced exactly alike, we may safely assume the latter to be the true reading. The whole difficulty then lies in ‘brakes.’ A brake was certainly, as we are told, a frame to confine restless or vicious horses in when shoeing; but when it is added that it is also an instrument of torture, I become somewhat dubious. At any rate no one would say a rack or a gibbet of vice; so why a brake of vice? I incline then, but with hesitation, to think that we should read *wreaks o’ vice*. We have “wreak the love” (*R. and J.* iii. 5); “wreak our wrongs. (*Tit. And.* iv. 3.) I put the ambiguous *o’*, because *wreak* takes *on* rather than *of* after it.

“I thought by the readiness in the office, you had,” etc.

For ‘by the,’ the usual correction (which I have followed) is ‘by *your*.’ Mr. Collier thinks ‘by *this*’ might be better; for *this* and *your* were used promiscuously. Either might easily be confounded with *the*. (See *Introd.* p. 68.)

Sc. 2. “But you might do it, and do the world no
wrong.”

This apparently necessary transposition was made by S. Walker. The folio reads “But might you.”

"May call it *back* again. Well, believe this."

Here *back* is the proper addition made in the 2nd folio.

"Becomes them not with half so fair a grace
As mercy does. If he had been as you,
And you as he, you would have slipped like him,
But he, like you, would not have been so stern."

"Why, all the souls that were were forfeit once."

As the first 'were' may have been caused by the second, I would, like Warburton, read for it *are*. In "We cannot cross the cause why we were born" (L. L. L. iv. 3), the folio reads '*are* born.'

"If the first that did th' edict infringe."

So it stands in the folio, and Pope was, it may be, right in reading 'If the first *man*,' but we might also read, and perhaps better, as I have done, 'the edict did.'

"Either now, or by remissness new-conceiv'd."

For 'now' I felt inclined to read *new*, with Pope, but I prefer 'now *born*,' and so I have printed it. (See on All's Well, ii. 3.)

"Are now to have no successive degrees
But here they live to end."

We should for 'here' either read *where*, or better, with Hanmer, *ere*.

"Would use his heaven for thunder; nothing but
thunder!
Merciful Heaven!"

"Than the soft *yielding* myrtle; but man, proud man!"

"That soft and *yielding* mind should not be in him."

Lyly, Campaspe, ii. 2.

"Most ignorant of what he's most assured of."

"Not with fond sickles of the tested gold."

In all the English versions of the Scriptures anterior to

the Authorized one, *sicle* is the word, from *sichus* of the Vulgate, by which the Hebrew *shekel* is rendered. Shakespeare therefore knew nothing of this last, and must of course have written *sickle*. Yet all editors, the Cambridge and myself included, have adopted Pope's correction, *shekel*, for which all are highly to blame. The word 'tested' proves that Gen. xxiii. 16 was in the poet's mind.

"Would all themselves laugh mortal."

It would be simpler and better to read: "Would laugh themselves all mortal."

"For I am that way going to temptation,
Where prayers cross.—At what hour to-morrow
shall I
Attend your lordship?—At any time fore noon."

"Heaven save your honour!—From thee, even from thy
virtue."

Sc. 3. "Who, falling in the flaws of her own youth,
Hath blister'd her report."

Editors follow Warburton in reading *flames* for 'flaws;' but as *flaw* is defect, weakness, the text may be right. *Flaw* is also gust, blast of wind, which also might make some sense here. We should, then, perhaps read 'flaw.'

"Showing we would not spare Heaven, as we love it,
But as we stand in fear . . ."

For 'spare' Collier's folio reads *serve*.

"*Jul.* May grace go with you! *Duke.* *Benedicite!*"

So Ritson properly arranges. It is evident that the names and *May*, which I and Steevens have added, were effaced in the MS. In *Twelfth Night* (i. 5) we have a similar effacement of names of speakers. In the following line 'love' should be *law*, a change made by Hanmer.

Sc. 4. "Is like a good thing, being often read,
Grown sear'd and tedious."

The folio has 'fear'd;' the correction is Warburton's. It is a most unusual use of 'sear'd' in the sense of dry; *sear* would seem less strange. So Heath also thought.

"To thy false seeming.—Blood thou art blood *still*!—
Let us write 'Good Angel' on the Devil's horn,
'Tis not the Devil's crest . . . How now! Who's
there?"

Pope read '*but* blood;' Malone '*still* blood.'

"As to put metal in restricted means."

It might be better to read, with Malone, *moulds* instead of 'means.'

"*Ha!* say you so, then I shall pose you quickly."

"Now took your brother's life or to redeem him."

Here 'or' is a correction by Davenant and Rowe of *and* of the folio.

"'Twere equal poise of sin and charity."

"If that be sin I'll make it my morn-prayer."

As Shakespeare has used 'morn' elsewhere but once in a compound, it were better, as the metre requires, to read '*morning*,' as Hanmer also read.

"Or seem so, crafty; and that is not good."

Editors read '*craftily*;' we might also read '*seeming*.' "Or seeming so in skill" (*Winter's Tale*, ii. 1); but no change is necessary. The folio has 'that's;' hence the reading of the editors, the Cambridge included.

"Proclaim an enshield beauty."

The word 'enshield' occurs nowhere else. It is of course, as Steevens says, enshielded, covered with a shield. To this there is no very great objection; but as elsewhere (*Cor.* iv. 6) the poet has 'inshell'd,' *i. e.* covered with a shell, it might be better to read so here also, as I find Tyrwhitt has done.

"Than beauty could display'd.—But mark me *now*."

So I think we should read, and not 'displayed' and with the metric accent on 'me.' Perhaps also for 'beauty' we should read *itself*.

"But in the loss of question."

There is no need, with Johnson and others, to change 'loss;' it is quite correct. (See Index s. v. 'Lose.')

"No. Ignomy in ransom and free pardon
Are of two houses. Lawful mercy is
Nothing *akin* to foul redemption."

Sense and metre alike demand the negative, which had evidently been effaced. Steevens also read '*akin*.'

"Else let my brother die.—

If not a fedary but only he,
Owe and succeed thy weakness."

"A very obscure passage," says Mr. Dyce, "in which Rowe printed '*by* weakness,' and Maloue proposes '*this* weakness.' (On 'fedary' see Richardson's Dictionary, *sub* Federal.)" And this is all this noted critic has to say! For my part I do not regard this passage as by any means past cure, and I think that Warburton came very near the true sense. The main point is to ascertain the exact meaning of *fedary*. "*Federy* and *federary*," says Richardson, "in Shakespeare are the same word differently written (having no connexion whatever with *Feud* or *Feudatory*), and signify a colleague, associate, or *confederate*;" and he refers to Minshew, s. v. Feodarie. Now Minshew's words are "Feodarie *alias* Feudaris *alias* Feudatrie, Feudelarius, is an office authorized by the Master of the Court of Wards and Liveries by letters patent, and under the seal of that office," etc. Cotgrave has "A feodarie, *feudal*, *feodal*, *feudataire*;" in both of which places I think the "connexion with *Feud* and *feudatory*" is very apparent; and the last convinces me that a *fedary* or *feodary* was a vassal, a liegeman; and that, I have no doubt, is its sense in this place? and in Cymb. iii. 2, where it again occurs, as I shall there show. I do not think Richardson was at all justified in making, as he seems to do, *fedary* a different word from *feodary*. There was also *feodar* a vassal, "For seventeen kings were Carthage *feodars*." (Marston. Sophon. Prol.) It must strike every one of taste

with surprise that Shakespeare should have written such a leonine verse as

“If not a fedary, but only he.”

And further, whether ‘fedary’ be vassal or confederate, the person should be mentioned to whom he stood in that relation. In the former sense—the only true one—that person must be either Heaven or the Duke, which was omitted by the printer. I am in favour of the former, both for metre-sake and because we have elsewhere, “The rest of your *fees*, O Gods! the senators of Athens” (Tim. iii. 5); and “God’s *vassals* drop and die” (Hen. V. iii. 2). I read thus:—

“We are all frail.—*Isab.* Else let my brother die.—

If not a fedary of *Heaven*, but only he,

Owe and succeed this weakness . . . *Ang.* Nay, women are frail too.”

Isabella replies at once, fully assenting to Angelo’s observation. After a brief pause, she is proceeding to reason on the subject, when he interrupts her. We may observe that ‘owe’ and ‘succeed’ are legal terms, which here form a hysteron-proteron, like some other common phrases. Perhaps, indeed, we might transpose them; for Isabella is speaking quite calmly and composedly. The change of ‘thy’ to *this* is perfectly legitimate; and *to* may have been omitted or effaced after ‘succeed.’

“Who would believe me? Oh! *these* perilous mouths!”

The same addition was proposed by Mr. Seymour.

“To such abhorr’d pollution *as this*.”

Though this addition is not absolutely necessary, it gives such force to the sentiment that I willingly believe it may have come from the poet’s pen.

ACT III.

Sc. 1. “Servile to all the skye influences

That dost this habitation, where thou keepest,
Hourly afflict.”

No doubt ‘dost’ may make some sense here, but *do*, or rather, as more Shakesperian, *doth*, makes far better sense. In Son. xxxix. there is the very same confusion of *dost* and *doth*.

“For thy complexion shifts to strange effects.”

Johnson read *affects*, which seems to be better.

“And Death unloads thee.—Friend hast thou none.”

There might seem to be no need of adding anything here. But we may see that there is not an end of a paragraph. (See *Intro.* p. 82.) I therefore read, ‘And Death *in fine*.’

“For all thy blessed youth
Becomes as aged, and doth beg the alms
Of palsied Eld.”

No sense has been made of ‘as aged,’ which may therefore be regarded as corrupt. As in *Tr.* and *Cr.* v. 3, *as lawful* should be *unlawful*, I have here read in my Edition *engaged* (also the reading of Mr. Staunton) in the sense of dependent, in subjection, the ordinary state of youth under the authority of parents and elders, depending on them for money, etc. We might perhaps read *as gaged* in the same sense, if we had examples. The Cambridge editors propose *abased*, which is good, and might easily have become ‘as aged.’ Possibly the poet wrote *an abject*, as we have, “We are the Queen’s *abjects*” (*Rich.* III. i. 1), and “I will make thee stoop, thou *abject*” (*Jonson*, *Ev. Man Out*, etc., v. 3), “That thou wilt never let me live to be *An abject*” (*Chapman*, *Hymn to Venus*, v. 312), “Yea, the very *abjects*” (*Ps.* xxxv. 15).

“What is yet in this

That bears the name of life? Yet in this life

Lie hid moe thousand deaths; yet death we fear.”

For ‘Yet,’ caused by the other two, I read *Yea*; for ‘moe’ *some*, not *more*, as is usual, and which makes no sense.

“Dear sir, ere long I’ll visit thee again.”

For ‘sir’ Mason, with whom I agree, reads *son*. Further on in the scene the Duke calls him ‘son.’ (See on *Cor.* iii. 2.) It was perhaps the following line that suggested ‘sir’ to the printer.

“Bring me to hear them speak.”

So Steevens read, transposing the ‘them’ and ‘me’ of the folio; and later editors have properly followed him.

“Now, sister, what’s the comfort?—

Why, as all comforts are, most good, most good indeed.”

This is the proper arrangement. Editors usually omit the first ‘most good,’ to get their favourite decasyllabic verse, heedless of the loss of force.

“Think you I can a resolution fetch
From flowery tenderness?”

It appears to me that a negative is required to make the passage more correct and natural; and we know how frequently it is omitted in these plays. Here, however, I think, ‘a’ has been printed in its place (see on Twelfth Night, ii. 2), for the compositor probably did not pronounce the *t* in ‘cannot,’ and so made it ‘can a.’ I therefore read, ‘I cannot resolution fetch.’ Heath takes ‘Think you’ as imperative, not interrogative, like *Bethink you*.

“Thou art too noble to preserve a life
In base appliances.”

It might seem better to read *By* than ‘In;’ but it is not safe to meddle with prepositions. See on iv. 4.

“Nips youth in the head, and follies doth enmew
As falcon doth the fowl.”

It is the falcon, not the fowl, that is enmewed. Would that every correction were as certain as that which I have made here! I read, with the fullest confidence, *enew*. (See Index s.v.) It is a most curious circumstance that in this place of the MS. I unconsciously wrote *bud* for ‘head,’ a correction which was afterwards given in Notes and Queries (3rd S. v. 229), and had, I believe, been previously proposed by Grey. If ‘head’ be the right reading, it may signify the state of bloom. “That unmatched form and feature of *blown youth*” (Ham. iii. 1).

“The prenzie Angelo!—
Oh! ’tis the cunning livery of Hell
The damnedst bodie to invest and cover
In prenzie gardes.”

So the passage stands in the folio. As there is no such word known in English as ‘prenzie,’ the 2nd folio read *princely*, Hanmer *priestly*, which Mr. Dyce adopts. I think,

however, that the German Tieck hit on the right word, *precise*, and I have so printed it without hesitation. We have had already, "Lord Angelo is precise" (i. 4), "is severe" (ii. 1), and "well-seeming" (iii. 1); but it is nowhere said that he was *princely* or *priestly*, and surely the guards or bindings of a dress could hardly be so termed. As to the change of accent, which Mr. Dyce makes an objection, a reader of our old poets should be ashamed to urge it, it is of such frequent occurrence, and it occurs more than once in this very play. In i. 2 we actually have "precise villains," and "A sort of sober, scurvy, precise neighbours" (Jonson, *Alch.* i. 1). (See *Intro.* p. 80.) I further think we should read 'bodies,' and with Collier's folio *garbs*, which being spelt *garbes* differs only in one letter from 'gardes.' As the latter were mere bindings, edgings, facings, they could hardly be said to cover a body. The infinitives 'invest' and 'cover' are used (as so frequently) where we now use a participle with an article. See *Intro.* p. 70.

"Yes.—Has he affections in him?"

For 'Yes' the metre demands *I will*, as I have printed it. See *Intro.* p. 68.

"That age, ache, penury, or imprisonment."

The folio reads *perjury*; 'penury' is the correction of the 2nd folio.

"Stead up your appointment, *and* go in your place."

Sc. 2. "I drink, I eat, array myself, and live."

The folio reads *away*. Theobald's correction, 'array,' is self-evident.

"You will not bail me then, sir? *Neither* then, Pompey, nor now."

Both metre and sense require *Neither*.

"Ha, what sayest thou, trot?"

I adopt Grey's reading, *to't* for 'trot.' He has just asked a question, and he is repeating it.

"I know *of* none. Can you tell me of any?"

“And that he is a motion generative.”
 With Theobald I read ‘*un*generative.’

“Yes, *with* your beggar of fifty, and his use was.”

“And knowledge with dearer love.”
 The folio has *deare*; the obvious correction is Hanmer’s.

“He’s now past it, yet.”
 With Hanmer I read *not* for ‘now.’

“*My lord*, so please you, this friar hath been with him.”
 The metre requires this addition, which also relieves the Provost’s speech from abruptness.

“Of gracious order, late come from the See.”

The folio reads *Sea*. This wrong spelling was not unusual. In King John (iii. 1) we have ‘holy Sea’ used of Canterbury. As ‘See’ never occurs thus alone, we might read ‘the *Holy* See,’ or rather, as I have done, “the See of Rome;” “I Pandulph . . . Legate from the See of Rome.” (Old Play of King John.) For a similar effacement see Ant. and Cleop. ii. 4.

“He who the sword of Heaven will bear
 Must be as holy as severe;
 Pattern in himself to know,
 Grace to stand and virtue go.”

The last line is evidently corrupt. I would read,

“*In* grace to stand, in virtue go,”

in which I had been anticipated by Johnson. We have more than one instance of *in* being effaced in the beginning of a line; and such having been the case here, the printer, to get some appearance of sense, converted the remaining ‘in’ to *and*—also a usual change. ‘To know,’ ‘to stand,’ ‘to go,’ are equivalent to *knowing*, etc. (See Intro. p. 70.) For ‘know,’ I, as well as Mr. Staunton, had conjectured *show*; but no change is needed.

“How may likeness made in crimes,
 Making practice on the times,
 To draw with idle spider’s strings
 Most ponderous and substantial things!”

"A passage," says Mr. Dyce, "in which it seems hopeless to ascertain what the poet really wrote." At all events, by omitting 'To' in the third line we get excellent sense, and what more need we require? After I had made this simple emendation, I learned, to my great surprise—for the editors gave no heed to it—that I had been anticipated in it by Tieobald. 'Draw' in the third line connects with 'may' in the first; but the printer, taking 'practice' for a verb, added 'To' to try to make sense. For 'making practice,' see on All's Well, iv. 2. 'Likeness' is simulation: "Do not assume my likeness," *i. e.* pretend to be like me. (Tim. iv. 3.) "Thou simular of virtue." (Lear iii. 2.) The poet probably wrote 'crime' and 'time.'

ACT IV.

Sc. 1. "There have I made my promise upon the
Heavy middle of the night to call upon him."

Capell, I think rightly, arranges thus:

"There have I made my promise to call upon him
Upon the heavy middle of the night."

Transpositions of this kind, made by the printers, are not uncommon. (See on Tr. and Cr. v. 2.) Capell read 'on him.'

"Good Friar, I know you do, and *I* have found it."

So Pope also conjectured.

"Run with these false and most contrarious quest:"

I incline to read *their*. The 2nd folio added *s* to 'quest.'

"Our corn's to reap, for yet our tithe's to sow."

Warburton properly read *tilth*.

Sc. 2. "If it be too little for your thief," etc.

I quite agree with those who make this part of Abhorson's speech.

"This is a gentle Provost. Seldom when."

Mr. Singer reads 'seldom-when' as one word, and quotes in defence of it *seldom-time, any-when, seldom-what*; and he might have added *seld-when*, from Gower's Conf. Amantis.

In any case, 'Tis seems wanting before it, as in "'Tis seldom when the bee doth leave her comb" (2 Hen. IV. iv. 4).

"That wounds the unsisting postern with those strokes."

The printer, by a most common error, omitted *re* in *unsisting*. Surely the critics in general should have seen this, as Rowe did.

"This is his lordship's man."

The folio reads 'lord's man;' but both sense and metre require the correction adopted by the editors, after Pope.

"Is it now apparent?"

So Pope. The folio transposes 'Is' and 'It.' (See on Two Gent. ii. 4.)

"As a man that apprehends death no more."

So I should have printed it, but did not.

"Perchance of the Duke's death, perchance *his* entering into some monastery, but, by chance, nothing of what's *here* writ."

Hanmer also added *here*.

Sc. 3. "And to transport him in the mind he is *in*."

"And how shall we continue, Claudio."

Persons are not continued. Perhaps we should read 'continue to *keep*.'

"Ere twice the sun hath made his journal greeting
To the under generation, you shall find
Your safety manifested."

I adopt Hanmer's emendation, 'under' for 'yond' of the folio. "The under-generation," says Mr. Dyce, "is the human race that dwells *under* heaven." In *Timon* (i. 1) we have "this *beneath-world*," i. e. this world under heaven.

"Quick, *quick*, despatch, and send the head to Angelo."

"By cold gradation and weal-balanc'd form."

Surely the correct reading is *well*. So also Rowe.

“Mark what I say, which you shall find *to be*
By every syllable a faithful verity.”

“There to give up their power. If you can, pace your
wisdom

In that good path, that I would wish it go *in*
And you shall have your bosom on the wretch.”

The punctuation of the first line, which is that given by the editors, while aiming at sense, makes it unreadable. We should read “Pace, if you can, your wisdom.” Or, retaining this line unaltered, we might in the third line read *Then* for ‘And.’ (See on M. N. D. ii. 1.)

“I am combined by a sacred vow.”

As ‘combined’ makes no good sense, we might read *constrained*. “But other *vows constrain* another course” (Marston Ant. and Mel. II. v. 6). Perhaps the word was *confined*, in the sense of limited, held in.

Sc. 4. “How might she tongue me! Yet reason dares
her no;

For my authority bears of a credent bulk,
That no particular scandal once can touch,
But it confounds the breather.”

There is evidently something wrong here. What is the meaning of ‘dares?’ Mr. Singer says overawes (as larks?), and in proof of ‘no’ being crying No, he quotes: “I wear a sword to satisfy the world no” (Fletch. Chances, iii. 4). “I am sure he did it for I charged him no” (*Id.* Wife for Month, iv. 3). In the next line Mr. Dyce reads *so*, others *such*, for ‘of.’ My own decided opinion is, that in the first line the poet wrote *saiēs* (says), which of course, being written with a long *s* in the beginning, might easily be taken for ‘dares.’ ‘Says her no,’ then, is forbids her, as in “Who shall say me Nay?” (1 H. IV. iii. 1); “God defend his Grace should say us Nay” (Rich. III. iii. 7); and in this play (ii. 2), “Did I not tell thee Yea?” In the second line I would omit ‘of.’ See on Rich. II. v. 1; Cymb. iii. 5.

“Might in the time to come have ta’en revenge
By so receiving,” etc.

For 'By' we should apparently read *For*; yet in Jeronimo (ii. 1) we have:—

"Kneel by thy father's loins, and thank my liege
By honouring me, thy mother, and thyself,
 With this high staff of office."

Either, then, the printers made the same confusion in both places, or *by* was used in the sense of *for*.

Sc. 5. "To Valentius, *to* Rowland, and to Crassus."

In 'Valentius' an *n* may have been omitted.

Sc. 6. "He says to veil his full purpose."

"The generous and gravest citizens

Have hent the gate; and very near upon *this time*

The Duke is entering. Therefore, hence away."

Something had evidently been lost at the end of the second line. Perhaps also we should read 'The *most* generous.'

ACT V.

Sc. 1. "Or wring redress from you. Hear me, O hear me here!"

For 'here' we might read *hear*; but no change is needed.

"Nay it is ten times true."

Perhaps it should be 'truer.'

"As *ne'er* I heard in madness."

"*He did*, my lord, most villainously. Believe it."

"First let her show *her* face."

It is *your* in the 1st folio; the correction was made in the 2nd.

"No, my lord.—Are you a maid *then*?—No, my lord."

"Not that I know *of*.—No! you say your husband."

"And punish them, unto your height of pleasure."

"We'll touze you

Joint by joint, but we'll know his purpose. What! Unjust!—Be not so hot, *sir*; the Duke dare," etc.

For *his* in the second line we should certainly read *your*.

“Your well-defended honour, you must pardon *him*.”

“A due sincerity govern'd his deeds, till he
Did look on me. Since it is so, let him not die.—
My brother had but justice, in that he did
The thing for which he died. For Angelo.”

“Which is that Barnardine?—This *is*, my lord.”

“Look that you love your wife; her worth's worth
yours.”

“Wherein have I deserved so of you?”
In the folio ‘so deserv'd.’

“There's more behind that is more gratulate.”

The poet may have written ‘gratulating,’ and the final letters have been effaced. The meaning, however, is the same.

WINTER'S TALE.

ACT I.

Sc. 1. “Their encounters, though not personal, have
been so royally attornied.”

Both sense and metre require *so*, given in Collier's folio.

Sc. 2. “When in Bohemia
You take my lord, I'll give him my commission
To let him there a month behind the gest
Prefix'd for his parting.”

The third line has apparently no sense. The critics say ‘let’ is detain; but no instance of its use in that sense is to be found. We might read *sit*, which occurs in the sense of

stay, dwell, live, as "I sit at ten pounds a week" (Mer. Wives, i. 3); and we have "and *sit him* down and die" (2 Hen. IV. iii. 1). We might also, and still better, read *set*, which has nearly the same sense, settled, seated: "Being unarm'd and *set* in secret shade" (F. Q. vi. 3, 8). "Whoever shoots at him, *I set him there*" (All's Well, iii. 2). In Fletcher's Nice Valour (iv. 1) Heath, followed by Dyce, reads *sets* for 'lets' in "That lets it out, only for show or profit." 'Gest' (from *giste*, *gîte*, Fr. ?) is used of the halting-places on a royal progress. Singer quotes from Strype a request from Cranmer to Cecil, "to let him have the new-resolved upon *gests* from that time to the end, that he might know from time to time where the king was." Hence it would appear that there was a program of the *gests*, stating the time of arrival at and departure from each of them. I have therefore read 'gest-day,' supposing the last word, as usual, to have been effaced. See Introd. p. 58.

"What lady she her lord."

I read *soe'er* for 'she.' "What bloody work *soe'er*" (Othel. iii. 3).

"The doctrine of ill-doing nor dream'd *we even*."

The usual reading is '*no nor*,' that of the 2nd folio.

"Of my young play-fellow.—*Good* grace to boot!"

"You may ride us

With a soft kiss a thousand furlongs ere

With spur we heat an acre."

The phraseology here is evidently that of the race-course, where a *heat* is a race. I read 'we heat *us*.' The phrase is elliptic, the full phrase being 'We heat us by running over an acre of ground.'

"May it be?—

Affection! thy intention stabs the centre."

So I would point, with Steevens; in the folio it is "May it be affection?" The whole passage is rather obscure. 'Affection' is imagination, fancy (see Index s. v.); and the meaning seems to be that it stretches to (expressed by intention), and stabs, or pierces, even the centre of the earth.

“ Looking on the lines
Of my boy's face methought I did recoil
Twenty-three years.”

The folio reads ‘methoughts,’ and a MS. correction, followed by Mr. Collier, *my thoughts*; but ‘recoil’ is always a neuter verb in Shakespeare.

“ He makes a July's day short as December's.”

“ With all the nearest things to my heart as well *as*.”

“ Resides not in that man that does not think *it*.”
This is the reading of the 2nd folio also.

“ Why he that wears her like her medal hanging
About his neck.”

“ That like a jewel has hung twenty years
About his neck.”

Hen. VIII. ii. 2.

With Collier's folio, I read *a* for ‘her.’ The error, suggested by the preceding ‘her,’ is an ordinary one with printers.

“ With the pin and *the* web, but theirs, theirs only.”
In Florio a cataract in the eye is termed “a pin and *a* web.”

“ Is goads, *is* thorns, *is* nettles, tails of wasps.”

“ I am appointed *by* him to murder you.”

The ‘appointed him’ of the folio is a strange expression.

“ That e'er was heard or read *of*. Swear his thought
over
By each particular star.”

This, if correct, would seem to mean exorcise his thought, try to banish it.

“Profess’d *love* to him, why his revenges must
 In that be made more bitter. Fear o’ershades me.
 Good expedition be my friend, and comfort
 The gracious queen.”

How could his expedition or haste to depart comfort the queen? It would seem to have the contrary effect, as tending to prove her guilt. For ‘and’ in the third line we might, with Singer, read *God*, or, as I have done, with Hammer, *Heaven*. The insertion of *love* in the first line seems necessary.

ACT II.

Sc. 1. “And why so, my *dear* lord?—Not for because.”

“Or a half-moon made with a pen.—Who taught *you* this?”

“All’s true that is mistrusted.”

For ‘is’ it might be better to read *was*. The change was not unusual.

“Has made thee swell thus.—But I’d say he *had* not.”

Has might seem to have been the poet’s word.

“More, she’s a traitor; and Camillo is
 A federary with her, and one that knows *her*
To be what she should shame to know herself,
 But with her most vile principal.”

‘Federary’ is an unknown word. It may be a printer’s error for *federate*; but I rather think—as I find that Malone, followed by Singer and Dyce, reads, and which is also more metrical—that the right word is *fedary*, to be taken in the same sense as in Meas. for Meas. and Cymb. As Polyxenes is styled ‘her principal,’ the meaning may be that she (and Camillo ‘with her’) had transferred her allegiance to him.

“You did mistake,—*No*, no, if I mistake.”

“I would land-damn him.”

As 'land-damn' seems to be an unknown term, it might be better to read, with Collier's folio, *lamback*, derived perhaps from *lambiccare*, It. There is also a vulgar term *lambaste*. 'Damn' was probably suggested by the same word in the preceding line.

Sc. 3. "We have always truly served you and beseech
you."

"They have been absent. 'Tis good speed, *and* foretells."
We might also read *it*; or, with Pope, '*This* good speed.'

ACT III.

Sc. 2. "This sessions—to our great grief we pronounce
it."

"To prate and talk for life and honour 'fore
Who please to come and hear."

We might be inclined to read *plead* for 'prate;' but no change is required.

"Since he came
With what encounter so uncurrent I
Have strain'd to appear thus."

I read 'have I Strain'd to appear thus?' in which I had been anticipated by Hanmer. An 'uncurrent encounter' was an unusual kind of meeting; and 'strain'd' signifies pulled against the line of my duty as a wife—a metaphor taken from dogs in a leash—

"What I was I am,
More *straining* on for plucking back, not following
My leash unwillingly" (iv. 3).

It might also signify, acted indecorously, "Unless he know some *strain* in me that I know not myself."

Merry Wives, ii. 1.

"You will not own it.—More than *I am* mistress of."
So also Hanmer corrected.

"Thy brat hath been cast out, like to itself,
No father owning it."

If we read '*left to itself*' we might get better sense.

"But yet hear this; mistake me not. No! life—
I prize it not a straw . . . But, for mine honour."

So we may best punctuate, with Hanmer. We might perhaps read '*For life,*' as above.

"Which you knew great, and to the hazard *boldly*."
The 2nd folio reads '*certain hazard*.'

"What studied torments, tyrant, hast *thou* for me?
What wheels? *what* racks? *what* fires? what flaying,
boiling,
In leads or oils?"
See above, i. 2. Introd. p. 55.

"Who is lost too. Take your patience to you, *sir*."

Sc. 3. "Which may, if Fortune please, both breed thee,
pretty *one*."

So Rowe also.

"A boy or a child, I wonder."

I think we should read '*maid-child*, a term we meet with in *Pericles*, v. 3. We have *man-child* in *Cor.* i. 3, and in the Bible. I made the correction without being aware of the passage in *Pericles*.

"You're a made old man."

In the folio it is *mad*; but this correction, given by Theobald, is indubitable.

ACT IV.

Chorus. To the effects of his fond jealousy, so grieving."

"If never yet, that Time himself doth say,
He wishes earnestly you never may."

This is evidently one of the cases in which '*that*' has taken the place of *than*, *then*. See Introd. p. 68.

Sc. 1. "but I fear the angle, that plucks my son
thither."

I adopt Theobald's reading of *and* for 'but.'

Sc. 2. "Within a mile *of* where my land and living
lies."

Sc. 3. "I should blush
To see you so attired; sworn, I think,
To show myself a glass."

For 'sworn' Theobald, followed by Singer and Dyce,
reads *swoon*; but the text is right; 'myself' is simply me:

"Upon my life she finds, although I cannot,
Myself to be a marvellous proper man."

Rich. III. i. 2.

"He will the rather do it when he sees
Ourselves well-sinewed to our defence."

King John, v. 7.

"Burn hotter than my faith *does*.—Oh! but, sir."

"One of these two necessities must be."

So also Hanmer read. (See on Temp. ii. 1.) The folio has
'must be necessities.'

"On his shoulder and *on* his, her face of fire."

"As your good flock shall prosper.—Sir, welcome."

A syllable is lost apparently. We might add *hither* or *to us* at the end, or, as I have done, '*you're welcome*.' Malone would read 'welcome, sir,' which sounds rather flat. Mr. Collier observes that "Shakespeare [*i. e.* the printer?] was a better judge of verse than Mr. Malone."

"From Dis's waggon! daffodils."

An epithet, probably *yellow*, which I have given, has evidently been lost here. All the other flowers, we may see, have epithets. Coleridge also saw the want, and supplied *golden*. How ill-qualified he was for emendatory criticism! Hanmer's *early* was much better.

“ Nothing but that, *but* so move still, still so.”

“ And the true blood that peeps fairly through it.”

Collier's folio makes a natural and obvious correction, reading '*so* fairly.' The usual reading is that of Steevens, a transposition of '*peeps*' and '*fairly*,' and I have retained it.

“ Nothing she does or seems

But smacks of something greater than herself.”

Here again the same folio makes the correction *says* for '*seems*;' yet it is not very necessary.

“ He tells her something

That makes her blood look on it.”

This is probably the genuine text; but '*wakes* her blood. Look on it!' the reading of Collier's folio, is very plausible. It is strange that neither Singer nor Dyce notice this reading. They read with Theobald '*look out*.'

“ Pray *you*, good shepherd, what fair swain is this,
That dances with your daughter?—

They call him Doricles, and *he* boasts himself
To have a worthy feeding. I have it but
Upon his own report, and I believe it.”

Steevens, quoting passages from Drayton, explains '*feeding*' in the sense of pasture, and Mason explains '*worthy*' as valuable, substantial; but neither is convincing. I would, with Hanmer, read '*breeding*:'

“ A gentleman, I do assure myself,
And of a *worthy breeding*, though he hide it.”

Fletcher, Monsieur Thomas, i. 1.

In reading '*I have it but*' for '*but I have it*' of the folio, I am supported by Hunter and Singer.

“ Who loves another best.”

Hanmer and Mason would read '*the* other,' and so we should say now; but there is no need of change. It was, in fact, the language of the time; we should still say, “they love one another.”

"Come, buy of me, come *buy*, come buy, come buy!
Buy lads, or else your lasses cry. Come buy!"

"Clamour your tongues and not a word more."

Grey proposed *Charm* for 'Clamour,' and in Othello (v. 2) we have the very phrase, "charm your tongue." But, as far as I have observed, *charm* in this sense is used only by characters of the educated class. Singer says 'clamour' here is a mere corruption of *chamour*, *chaumer*, or *chaumbre*, from the French *chômer*, 'to refrain,' and he adds, "Mr. Hunter has cited a passage from Taylor, the water-poet, in which the word was thus again perverted:—'*Clamour* the promulgation of your tongue.'" For my own part I think that, except in orthography, the text is right. The real word was probably *clammer* or *clemmer*, the same as the simple *clam* or *clem*, to squeeze or press, and the phrase answers to *Hold your tongues*. "To *clam* a bell," says Johnson, "is to cover the clapper with felt, which drowns the blow and hinders the sound." As for the extract from Taylor, I attach little importance to it, as he probably adopted the word from this very passage. See on Rom. and Jul. iii. 3.

"Why, sir, they stay at door."

The folio places 'sir' at the end of the speech; but the metre requires the transposition, which also makes the reply run more naturally. I neglected to make it in my Edition.

"Can he speak? hear?

Know man from man? dispute his own estate?"

In Romeo and Juliet (iii. 3) we have, "Let me dispute with thee of thy estate;" but in Jonson's Fox, iii. 2,

"Read you the principles, argued all the grounds,
Disputed every fitness, every grace."

"Far than Deucalion off."

'Far' is an old form for *farther*, as *near* is of *nearer*. (See Rich. II. iii. 2, v. 1.) We need not then read *farther*, nor, with Johnson, 'Far as.'

"Or hoop his body more with thy embraces."

The folio has 'hope,' the orthography of the time.

"Looks on *it* alike. Will't please you, sir, begone?"

"To die upon the bed my father died *on*."

"And most opportune to our need I have."

For 'our' the folio reads *her*, probably from the preceding line. Theobald made the correction.

"His welcomes forth; asks thee, the son, forgiveness."

The folio has *there* for 'the.' The correction was made in the 3rd folio.

"She is as forward of her breeding as
She's in the rear *of* our birth."

"And then your blood had been the dearer by I know
not how much an ounce."

Hanmer added the negative.

"Besides the King to effect your suits, here is *the* man
shall do."

ACT V.

Sc. 1. "Destroy'd the sweetest companion that e'er man
Bred his hopes out of.—True, too true, my lord."

The folio gives 'True' to the King. See on *As You Like It*, ii. 1. Ant. and Cleop. ii. 2.

"Was like to be the best.—*My* good Paulina."

"Would make her sainted spirit
Again possess her corpse, and on this stage,
Where we offenders now appear, soul-vex'd,
And begin, Why to me? . . .—Had she such power
She had just such cause."

In the third line I adopt, with Mr. Dyce, the certain, as I

think, emendation of Mr. Spedding, 'Where we offend *her*,' and I join 'now' with it. *Offender* and *offend her* are pronounced exactly alike, and 'we' caused the printer to add *s*. In the last line 'such,' caused by that in the preceding line, is superfluous, and should be omitted.

"Will have your tongue too. This is a creature *who*."

"Whose daughter
His tears proclaim'd his, parting with her."

I would read, as I find Thirlby read, *her* for the second 'his,' caused probably by the first.

"Give you all greetings that a king at friend."
The 2nd folio reads needlessly '*as* friend.'

"Which lames Report to follow it, and undoes Description to do it *justice*."

This last word, added by Singer, is required both by sense and metre.

"That she might no more be in danger of losing *her*."

"*And* caught the water, though not the fish."

"And himself little better, *and* extremity of weather continuing."

Sc. 3. "On those that think it is unlawful business."
Hanmer properly read *Or* for 'On.'

"Strike all that look upon *you* with marvel. Come."

"This is your son-in-law,
And son unto the king, who, heavens directing,
Is troth-plaint to your daughter."

So it should be punctuated. The folio reads 'whom,' confounding, as usual, *who* and *whom*; of which there are other instances in this play. See Introd. p. 59.

THE TEMPEST.

ACT I.

Sc. 1. "Mercy on us !

We split, we split ! farewell, my wife and children !
Farewell, *my* brother ! we split, we split, we split !"

This is, beyond question, "the confused noise within," and not the exclamation of Gonzalo, of whose family we hear nothing. Speaking behind the scenes was not unusual.

"Long heath, brown furze."

As the epithets are here most inappropriate, we should probably transpose them, as I have done (see on iv. 1) ; for heath is brown, and "they were in a clump or cluster of *tall furze*," says Scott (*Redgauntlet*, ch. xvi.). We might also transpose the substantives (see on *Twelfth Night*, i. 2, and on *M. N. D.* ii. 1). Hanmer proposed to read "*Ling*, heath, *broom*, furze ;" and this reading Mr. Dyce adopts ; but *ling* was probably a word unknown to the poet, and it is only another name for heath.

Sc. 2. "Who had no doubt some noble creature in her."

If 'creature' is not a collective, it is a misprint for 'creatures.'

"Was duke of Millaine, and his only heir
And princess, no worse issued."

Pope read, I think correctly, '*A* princess.' We have, "*And* marriage" for "*A* marriage" (*Hen. VIII.* ii. 4). See also on *Jul. Cæs.* v. 2.

"And to my state grew stranger."

We should perhaps read '*a* stranger.'

"I, thus neglecting worldly ends, all dedicate[d]."

So also Ritson. See *Rom.* and *Jul.* i. 1.

“Was dukedom large enough *for*; of temporal royalties.”

“Than other princess can, that have more time
For vainer hours, and tutors not so careful.”

As the plural of ‘princess’ does not occur in Shakespeare, and a plural seems required here, I suspect that ‘princess’ may be a collective. (See Introd. p.70.) For ‘hours’ we might read *joys*, i. e. enjoyments. Still the passage may be as the poet wrote it.

“I find my zenith doth depend upon
A most auspicious star.”

I am not sufficiently versed in astrology to determine whether ‘zenith’ be right or not.

“Yea, his dread trident shake.—*That’s my brave spirit!*”

Like the subsequent “Why, that’s my spirit!” and
“That’s my noble master!” So also Hanmer.

“Some trick of desperation. All but *the* mariners.”

“Bound sadly home for Naples, supposing that
They saw the king’s ship wrack’d, and his great person perish.”

This is undoubtedly the proper arrangement.

“Of the salt deep, to run upon the sharp
Wind of the north, to do me business in
The veins of the earth, when it is bak’d with frost.—
I do not, sir.—Thou liest, malignant thing!
Hast thou forgot the foul witch, Sycorax,
Who with age and envy was grown into a hoop?
Hast thou forgot her?—No, sir.—Thou hast. Where
was she born?”

So we should arrange the whole passage.

“Come *forth*, thou tortoise! When?”

Steevens made the same addition.

“Drop on you both! a south-west *wind* blow on ye!”

As *north*, *south*, etc., were not used alone of the wind, I have added *wind*, which also gives energy to the expression, which is tame and feeble, if the metric accent fall on ‘ye.’ See on Twelfth Night, i. 1.

“Oho! oho! *I* would it had been done!”

“The wild waves whist.”

Steevens properly made this a parenthesis. ‘Whist’ is whisted, hushed. “The moisting air was *whist*, no leaf ye could have moving seen.” Golding, Ovid, p. 81.

“Of his bones are corals made.”

“Make the prize light. One word more, *sir*. I charge thee.”

“The wrack of all my friends, nor this man’s threats,
To whom I am subdued, are but light to me.”

For ‘nor’ Steevens read *or*; we might also read *and* or *nay*; but perhaps it is as it was written. For ‘are,’ too, the proper word would be *were*.

ACT II.

Sc. 1. “Beseech you, sir, be merry; you have cause
Of joy:—so have we all; for our escape,” etc.

I make the transposition of “So have we all—of joy,” in the second line boldly; for surely neither Shakespeare nor any other writer would put a parenthesis between a noun and its genitive. Gonzalo is speaking quite calmly, and without any perturbation. We have an exactly similar printer’s error in

“Add more,
From thine invention, offers.”

Ant. and Cleop. iii. 10.

“One of these two must be necessities.”

Wint. Tale, iv. 3.

See also Hen. VIII. iii. 1.

“ Every day some sailor’s wife,
The master’s of some merchant—and the merchant
Have just our theme of woe.”

The word ‘merchant’ occurs here in two different senses ; and when this play was written Shakespeare had long since abstained from such practices. One of them, therefore, must belong to the printer ; if the first, then we might, and I think should, read *vessel*, if the second, *owner*. ‘Merchant’ certainly occurs in the sense of merchantman. See B. and F. Coxcomb, i. 3.

“ *Ant.* Ha, ha, ha ! So you’re paid.”

Theobald’s arrangement ; the folio gives ‘So,’ etc., to *Seb.*

“ To the shore that o’er his wave-worn basis bow’d,
As stooping to relieve him.”

Possibly the poet wrote *receive*, which seems more appropriate.

“ Weigh’d, between loathness and obedience, at
Which end o’ the beam should bow.”

The editors in general read, with Malone, *she’d* for ‘should ;’ but surely she was not the balance. We get very good sense by omitting either ‘at’ or ‘o’ ; in my Edition I have, as Pope had done, omitted the latter ; for *o’*, or *of*, was sometimes added by the printers. (See on M. for M. iv. 4.) ‘Weigh’d’ is pondered.

“ Boürn *or* bound of land, tilth, vineyard, none.”

Editors have taken strange liberties with the whole of this passage. Here they omit ‘Bourne.’

“ Will you laugh me asleep ? for I am very heavy.—
Go sleep, and hear us *not*.”

It is very strange that none of the editors should have seen that the negative had been effaced or omitted. Surely the very last thing that Antonio could have wished was that he should hear them ; and how could he if he went to sleep ? *Not*, we may also see, is required by the metre. The latter part may be a half-aside.

"I am more serious than my custom, you
Must be so too ; if *you* heed me ; which to do."

"The setting of thine eye and cheek proclaims."

"Which throes thee much to yield.—Thus, sir."

Perhaps to complete the measure and improve the sense we should add, *I say*. The folio spells 'throes' *throws*.

"Be rough and razorable ; she that from whom
We all were sea-swallow'd, though some cast again—
And by that destiny—to perform an act."

Though in my Edition I have not altered the text, I think we should read 'from whom *coming*,' with Singer ; 'we were all,' and 'cast *up*.' Musgrave proposed 'destin'd,' which is probably right. Rowe, followed by the other editors, omitted 'that' in the first line.

"Twenty consciences
That stand 'twixt me and Milan, candied be they
And melt ere they molest!"

I must confess I do not clearly understand this passage. Surely as he was, as he had just said, in actual possession of Milan, his conscience could not 'stand' between him and it. Perhaps, however, we are to view 'stand' as in the conjunctive mood, and expressing a condition. Neither do I see clearly the meaning of 'candied' and 'melt' in this place.

"That's verily. 'Tis best we stand upon our guard."

Pope's reading, *verity*, is most certain. "'Tis *verity*, I assure you" (Mass. New Way, etc. i. 1).

Sc. 2. "And another tempest *a* brewing."

"Young scamels from the rock."

Theobald, in my mind most properly, proposed *sea-mells*, of the existence of which term Malone and Reed have given abundant proofs ; by the usual change of *l* to *w* we have *sea-mew*, the term now in use. Yet some editors persist in re-

taining the old printer's error, as limpets are in some places called *scams* or *scammels*, not reflecting that old limpets are to be preferred. Mr. Dyce reads *staniels*, after another conjecture of Theobald's.

“Nor scrape trencher nor wash dish.”

In the folio it is ‘trenchering,’ caused by the participles in the preceding line.

ACT III.

Sc. 1. “Point to rich ends. This my mean task
Would be as heavy to me, as odious; but.”

The first line here is short, which it should not be, as it does not begin or end a paragraph. (See Introd. p. 82.) We should therefore arrange thus:

“Point to rich ends. This my mean task would be
As heavy to me as *'tis* odious; but.”

It is very remarkable that I never noticed this until after my Edition had been printed. However, I rectified it in the corrections.

“But these sweet thoughts do even refresh my labours,
Most busy, lest when I do it . . .”

This punctuation removes all difficulty. The entrance of Miranda causes him to break off.

“So perfect and so peerless are created.”

The folio reads *peetiesse*. It escaped the Camb. editors.

“And would no more endure
This wooden slavery, than to suffer
The flesh-fly blow my mouth.”

Though, as Malone has shown, this construction is quite correct, still, as Pope also saw, the metre demands ‘than *I* would suffer.’ In the Maid’s Tragedy (iv. 2) we have

“’Tis fit an old man and a counsellor
To fight for what he says,”

where we must either read ‘fit *for*,’ or ‘*should* fight,’ to make any sense.

“Beyond all limit of what’s else in the world.”

“Much business appertaining to my project.”

“Now does my project gather to a head.”—v. 1.

Sc. 2. “As you like this give me the lie another time.”
Perhaps for ‘As’ we should read *An*.

“*Trin*. Wilt come? I’ll follow, Stephano.”

The first sentence here belongs, I think, to Stephano’s last speech. See on As You Like it, ii. 1.

Sc. 3. “If I should say I saw such islanders.”

The folio has ‘islands.’ So in the Queen of Corinth (iii. 1), “Our neighbour islands would make of us.” In both places sense and metre alike require *islanders*.

“I cannot too much muse . . .

Such shapes, such gesture, and such sound, expressing—
Although they want the use of tongue—a kind
Of excellent dumb discourse.”

“They vanished strangely.—’Tis no matter, since.”

“Each putter out of five for one.”

We should perhaps read *on* for ‘of;’ or, with Thirlby and Malone, transpose ‘five’ and ‘one,’ of which both Gifford and Dyce approved. Yet it may be that no change is necessary, for *of* and *on* are constantly used interchangeably, and *o’* stands for both. The ‘of’ of the text may, however, have been caused by the initial letter of the following word.

“I will stand to and feed,” etc.

Mason arranged thus:—

“I will stand to and feed, although my last.

No matter, since I feel the best is past.

Brother, my lord the duke, stand to and do as we.”

Mr. Dyce properly rejects this arrangement, but on the last line he observes “They cannot with any propriety be reduced to a single line.” Was Mr. Dyce unaware of the existence

of six-foot lines in these plays? The true reason for rejecting this arrangement is, that in this play Shakespeare does not employ couplets.

“Hath caused to belch you up, and on this island.”

The first folio has ‘up you;’ the necessary and obvious transposition was made in the fourth. Some editors, most unjustifiably, throw out ‘you.’

“One dowle that’s in my plume.”

For ‘dowle’ I read with confidence *down*, believing it to be a printer’s error for *dowlne*, a mode of spelling *down*:

“There lies a *dowlney* feather, which stirs not.

Did he suspire, that light and weightless *dowlne*

Perforce must move.

2 Hen. IV. iv. 2, *fol.*

Singer refers to dictionaries, etc., of the 17th century for the use of *dowle*; but they all probably found it only in this place.

ACT IV.

Sc. 1. “Have given you here a third of my own life,”

For ‘third,’ which might easily have been a printer’s error for *thrid*, i. e. *thread*, editors in general follow Theobald in reading this last word. It is easy to conceive how Miranda might be regarded as a thread or integral portion of her father’s life, but not how she could be a *third* of it.

“Do not smile at me that I boast her of.”

Of course Shakespeare wrote ‘of her.’ The editors, without, I believe, an exception, have ‘boast her *off*’—a phrase unknown to the poet—introduced by the editor of the 2nd folio, who had little or no idea of emendation by transposition.

“The strongest suggestion

Our worser Genius can, shall never melt

Mine honour into lust.”

As it is difficult to make any good sense here of ‘can’ alone, we should perhaps read ‘can *make*, or ‘can *give*,’ making ‘Genius’ a trisyllable, and the line of six feet.

“Or night kept chain’d below.—’Tis fairly spoke.”

“Thy banks with pioned and twilled brims.”

‘Banks’ may be either the margins of streams or hillocks, or slight elevations of land; but ‘brims,’ which can only be the edges or margins of hollows, shows that it is the former that is meant. ‘Pioned’ seems to be a word of Shakespeare’s own creation; for, finding the word *pioneer* in common use, and *pyonings*—a word of Spenser’s coinage—in the *Faerie Queen* (ii. 10. 63) signifying defences, the work of pioneers, he thought himself at liberty to form a verb *pion*. This is generally taken to mean *dig*; and ‘twilled’ is supposed to be a term transferred from cloth, etc., and signifying *ridged*; and so the passage is made to mean dug, and laid out in ridges, which, however, hardly accords with the context. Steevens, on the other hand, read ‘pioned and *lilied*,’ but neither the piony nor the lily can properly be regarded as a wild flower (though the former is said to grow on the Severn), and such only could be meant here. Others again for ‘twilled’ read *tilled*, or give strange meanings to ‘twilled.’ My own opinion is, that the sense which Shakespeare gave to his ‘pioned’ was fenced, and that ‘twilled’ was a printer’s error. We may observe that ‘and twilled’ is pronounced *an twilled*, which differs very slightly in sound from ‘and willow’d.’ (See *Introd.* p. 52.) By reading, then, “Thy banks with pioned and willow’d brims” we get most excellent sense, the idea in the poet’s mind being the bank of a stream, fenced, as it were, and secured against overflow, with a range of willows along its edge, and ‘betrimmed,’ *i. e.* adorned, with primroses, violets, and other wild flowers; for “April showers bring forth May flowers.” I have not hesitated to make this correction in my Edition.

“To make cold nymphs chaste crowns.”

In my Edition I have here transposed the adjectives (See on i. 1). We are to take ‘cold,’ as so frequently, in the sense of cool, which agrees well with flowers growing on the edge of a stream, while it seems absurd to term them ‘chaste.’ ‘Nymphs’ is evidently maidens; for if the Naiades were meant there would be an article.

“Summon’d me hither to this short-grass’d green.”

This must be the right reading, as the folio has *gras'd*. Some would read *graz'd*, which can hardly be right.

“And the broom groves
Whose shadow the dismissed bachelor loves.”

For ‘broom’ Hanmer read *brown*, which I have adopted; though contrary to my rule (see *Introd.* p. 51), as I have met no earlier authority for this use of *brown* than Milton. The poet’s word may have been *broad* or *trim*. The broom never attains a height to justify the terming it a ‘grove.’ Dyer, a good authority, has in his *Fleece* “*low-tufted broom*,” and Bloomfield (*Rural Tales*) “*tufts of green broom*,” both using the proper term. I doubt if ‘grove’ is ever used of any but forest-trees.

“Spring come to you at the farthest,
In the very end of harvest.”

No one has ever made, or can make, sense of this. For ‘Spring’ Collier’s folio reads *Rain*—no great improvement. The fact is, as the context plainly shows, that the poet’s word was *Shall*. With this simple change the whole passage becomes clear and grammatical, and forms a parallel to the fairy-blessing at the end of *Mids. Night’s Dream*.

“So rare a wonder’d father and a wise.”

Some copies of the folio read ‘wife’ for ‘wise;’ which has become the general reading, even that of the Cambridge Edition. I prefer, as more Shakespearian, the other reading, which is also that of all the succeeding folios.

“Makes this place paradise—O sweet, now silence.”

“You nymphs, called Naiads of the winding brooks,
With your sedg’d crowns and ever harmless looks.”

The word in the folio is *windring*; so it is doubtful whether we should read *winding* or *wandering*. ‘Sedg’d’ may have been *sedge*; for the sound is exactly the same in this place.

“You do look in a mov’d sort, my son.”

The folio reads “my son, in a moved sort.”

“Leave not a wrack behind.”

This is undoubtedly the true reading. The folio has *racke*, but instances of this error are common. See my note on Milton's Par. Reg. iv. 452. We have *wrack* for *rack* in

“Even like a man new-haled from the *wrack*.”

1 Hen. VI. ii. 5.

“Humanly speaking all, all lost, quite lost.”

With Malone, I read *are* for the second ‘all.’ In the same way we have “sir, sir,” in All's Well, v. 2.

“O good my lord, give me thy favour still.”

“Let us alone,

And do the murder first.”

With Theobald I read ‘Let us along,’ which connects so well with what follows: we have this very expression in Wint. Tale, v. 2; and see on L. L. L. iv. 3. Hanmer read ‘Let *it* alone.’

“Make us strange stuff . . .”

“Hey, Fury, Fury! there, Tyrant, there! hark, hark!”

ACT V.

Sc. 1. “Just as you left them. All *are* prisoners, sir.”

“A solemn air and the best comforter
To an unsettled fancy cure thy brains, *that*,
Now useless, boil within thy skull.”

It is better, I think, to correct thus than, with the editors, to read ‘boil’d.’

“My true preserver, and a loyal sir
To him thou followest.”

“That *sir* that serves and seeks for gain.”

Lear, ii. 4.

“A lady to the worthiest *sir* that ever
Country call’d his.”

Cymb. i. 7.

Still I think that the final syllable of *servant* may have been effaced.

“You, brother mine that entertain ambition.”

This is the reading of the folio, and I see no need of reading with editors ‘entertain’d.’

“That yet looks on me, or would know me.”

With Collier’s folio I read *e’er* for ‘or.’

“How thou hast met us here, whom three hours since
Were wrack’d upon this shore.”

This is a remarkable instance of the use of *whom* for *who* in the nominative. See W. Tale, *ad fin.*

“Where we in all our trim freshly beheld
Our royal, good, and gallant ship.”

For ‘our’ in the first line we must of course read *her* with Thirlby and Theobald. It was probably caused by the ‘Our’ of the next line; but from similarity of pronunciation *our* is sometimes confounded with *her* and *a*.

“Ever in a dream were we divided from them.”

For ‘them’ we should perhaps read *her*.

“This is a strange thing as *e’er* I look’d on.

With Capell I read ‘*as* strange *a*.’ We have just had

“This is as strange a maze as *e’er* men trod.”

“That is thy charge; then to the elements.”

I confidently read ‘element,’ that is air, his return to which had been already promised him.

HISTORIES.

KING JOHN.

ACT I.

Sc. 1. "It would not be Sir Nob in any case."
The 2nd folio properly read *I* for 'It.'

"Kneel thee down Philip, but *to* rise more great."

"'Tis too respective and too sociable
For your conversion."

In the only other place where 'conversion' occurs in these plays it signifies change; but it may be conversation.

"As at his next *conversion* with your Grace
He will relate the circumstance at full."

Ham. 1603.

"Sir Robert could do well; marry, to confess *the truth*;
Could *he* get me? Sir Robert could not do it."

ACT II.

Sc. 1. "It hangs as sightly on the back of him
As great Alcides' shoes upon an ass."

This, and all that has been written upon it, is sheer nonsense. As 'shoes' and *shews* are alike in sound, Theobald proposed this last word; but as there was neither picture nor tale existing on the subject, I prefer *shew'd* in the conjunctive mood. We might also, and better perhaps, read *should*. After 'Alcides', 'lion's robe' is of course to be understood. The allusion to the ass in the lion's skin is manifest.

"King Lewis determine what we shall do straight."

By an ordinary error (Introd. p. 66) 'Lewis' is substituted for *Philip*, both here and in the heading of the next speech.

“Comfort your city’s eyes, your winking gates.”

Rowe read *Confront*, Capell *Confronts*, Collier’s folio *Come fore*, which last is, I think, the best.

“In that behalf *in which* we have challeng’d it.”

Sc. 2. “And Victory, with little loss, doth play
Upon the dancing banners of the French,
Triumphantly displayed; who are at hand.”

I have, it will be seen, made a necessary transposition in the last line. It is strange that no one seems to have observed the error.

“Say shall the current of our right roam on.”

The 2nd folio for ‘roam’ reads *run*, and *ronne* might easily become *rome*. See on Ham. i. 3.

“Kings of our fear; until our fears resolved.”

Tyrwhitt proposed ‘King’d.’ We should punctuate ‘Kings of our fear!’ *i. e.* Kings whom we fear.

“That daughter there of Spain, the Lady Blanch,
Is near to England.”

Collier’s folio reads *niece*. In the Two Gent. (iv. 1) we have, “An heir and *niece* allied unto the Duke,” where all the editors read *near*.

“Left to be finished by such as she.”

Thirlby proposed *a* for ‘as.’

“Here’s a stay

That shakes the rotten carcass of old Death.”

‘Stay’ is hindrance, impediment.

“What you in wisdom still vouchsafe to say.”

Capell properly read *shall* for ‘still.’

“Her dowry shall weigh equal with a queen’s.”

“Hath drawn him from his own determin’d aid.”

For ‘aid’ Mason and Collier’s folio read *aim*.

ACT III.

Sc. 1. "As true as I believe you think them false."

The poet probably wrote 'you'll think.'

"I will instruct my sorrows to be proud;
For Grief is proud, and makes his owner stoop."

Hanmer reads *stout* for 'stoop,' but I see no need of change. We talk of a person being bowed to the earth with grief, and this is what the poet meant. 'Owner' was used of one who simply had, as "But like the *owner* of a foul disease" (Ham. iv. 1).

"But as we under Heaven are supreme head,
So under Him that great supremacy."

Collier's folio reads *Heaven* for 'Him,' which is very good.

"In likeness of a new, untrimmed bride."

This would seem intended to express the indecent haste of the wedding, the bride having, as it were, no *trousseau*, but being married in her ordinary clothes. In ii. 2 it was termed an "unlook'd-for, unprepared pomp." Theobald proposed '*and trimm'd*' and '*betrimm'd*;' Dyce reads '*up-trimm'd*.'

"A cased lion by the mortal paw."

As 'cased' is skinned, it can hardly be right. I read, as Mitford, I find, had done, *caged*.

"So looks a *pent-up* lion, o'er the wretch
That trembles under his *devouring paws*."

3 Hen. VI. i. 3.

As Shakespeare had re-made this play not long before, the image may have remained in his mind. We might also read *raged*, i. e. enraged—

"In war was never lion rag'd more fierce" (Rich. II. ii. 1);
or, with Theobald, *chafed*—

"So looks the *chafed* lion
Upon the daring huntsman that has gall'd him"
(Hen. VIII. iii. 2).

"By what thou swear'st against the thing thou swear'st."

I rather think that the second 'swear'st' should be *swor'st*.

Possibly *to* or *by* was lost at the end of the line ; but we have, "Thou swear'st thy gods in vain." Lear, i. 1.

Sc. 2. "Some airy devil hovers in the sky."

Warburton proposed *fiery*, needlessly.

"*Here*, Hubert, keep this boy.—Philip, make up."

Sc. 3. "Of hoarding abbots ; imprison'd angels
Set at liberty : the fat ribs of peace."

Never was a more happy and a more certain correction than S. Walker's transposition of 'imprison'd angels' and 'Set at liberty,' which restores the metre of two lines.

"Sound on into the drowsy race of Night."

As Shakespeare had read, in the Faerie Queen, of Night "To run her timely *race*" (i. 5. 45), the attempted corrections of 'race' are all superfluous. So also is Warburton's reading of *one* for 'on ;' for 'Sound on' is keep sounding.

"Then in despite of brooded, watchful day."

As 'brooded' is brooding, no just objection can be made. Pope proposed *broad-eyed*, Mitford *broad and*.

Sc. 4. "So by a roaring tempest, on the flood
A whole armado of convicted sail," etc.

For 'convicted' I read *conflicted*, i. e. dashed, or dashing together. We have "*conflicting* wind and rain" (Lear, iii. 1), "*conflicting* elements" (Tim. iv. 3). It seems more probable than any of the various corrections proposed.

"No scope of Nature, no distemper'd day."

I adopt Pope's reading, '*scape*.'

"Strong reasons make strong actions."

So 2nd folio properly reads ; the 1st has '*strange* actions.'

ACT IV.

"Sc. 1. "Can you not read it? is it not fairly writ?"

The reply proves that we should read so.

“And quench this fiery indignation.”

The context shows that ‘this’ should be *his*.

Sc. 2. “Doth make a stand at what your Highness wills.”

“And more, more strong then lesser, is my fear.”

I read ‘*in my fear*.’ We have *Is* for *In* also in Jul. Cæs. i. 3; the same confusion of these words occurs more than once in Chaucer. I have often met with it in books printed in the last century; and I myself, in writing these Notes, have frequently confounded these words.

“If what in rest you have in right you hold,
Why then your fears—which, as they say, attend
The steps of wrong—should move you to mew up
Your tender kinsman,” etc.

As it is plain, from what went before, that they should not have that effect, editors have made a transposition of ‘then’ and ‘should.’ It seems to me, however, that here, as in so many other places, the printer omitted the negative after ‘should.’ I do not perfectly understand ‘rest’ in the preceding line, but it may be tranquillity, tranquil, undisturbed possession, a sense it bears in Scripture. See Ps. xcv. 11, cxvi. 7.

“That you’d have bid us ask his liberty.”

“How oft the sight of means to do ill deeds
Makes ill deeds done!”

So also Capell and Collier’s folio have transposed in the last line.

“As bid me tell my tale in express words.”

For ‘As’ Pope read *Or*, Malone *And*.

“Thou art a murderer.—Do not prove me so;
Yet am I none.”

For ‘not,’ which makes no sense, we should read *you* or *but*. I prefer the latter.

ACT V.

Sc. 1. "Send fairplay orders and make compromise."

For 'orders' Collier's folio reads *offers*, which I have adopted.

Sc. 2. "That we the sons and children of this isle
Were born to see so sad an hour as this."

For 'Were' the folio has *Was*, produced by 'isle.'

"And grapple thee unto a pagan shore."

'Grapple' is Pope's correction; the folio has *cripple*.

"Your breath first kindled the dead coal of wars."

Capell read 'coals of war.'

"*Vive le roy!* as I have bank'd their towns."

As there is mention of cards in the next line, I think that in 'bank'd' there may be an allusion to card-playing. The same is the opinion of Mr. Staunton. In Ant. and Cleop. (ii. 2) we have "she *pursed* up his heart."

"This unheard sauciness and boyish troops."

For 'unheard' Theobald read *unhaired*; and we have in Venus and Adonis 'hairless face.' I, however, prefer *unbeard*, i. e. unbearded, beardless. We have already had in this play 'heat' for *heated*.

"Even at the crying of your nation's crow."

For 'crow' I read *cock*; Collier's folio reads *cock*, and *crowing* for 'crying.' In the next line I read, with Rowe, *his* for 'this.'

Sc. 4. "Unthread the rude eye of rebellion."

Theobald reads *untread* and *way*. A little further on we have, "We will untread the steps of damned flight;" but no change is needed here.

"For if the French be lords of this loud day,
He means to recompense," etc.

Here 'He' can only refer to John, while it is evidently the Dolphin that is meant. I have therefore, as I find Mr. Lloyd also has done, read *Prince* for 'French,' and of course *lord* for 'lords.' But as in this play *Prince* alone is never used of the Dolphin, it may be that a line is lost. It might have been something of this sort: "And Fortune smile upon the Dolphin's arms."

Sc. 6. "Unkind Remembrance! Thou and endless Night."

For 'endless' Theobald read *eyeless*; but there is no need of change.

Sc. 7. "I have a kind soul that would give *you* thanks."

KING RICHARD II.

ACT I.

Sc. 1. "*May* many years of happy days befall."

"And free from other misbegotten hate."

We might read *any*, perhaps, for 'other;' Collier's folio has *wrath or*.

"Upon remainder of a dear account."

Collier's folio reads *clear*; and *d* and *cl* might be con-founded.

Sc. 3. "Marshal, ask yonder knight in arms."

This is the merest prose. Ritson for *ask* repeats 'demand of;' but it seems to me that the simplest way is to read 'ask of,' making 'Marshal' a trisyllable, as the King of course speaks in a solemn, majestic tone. In 1 Hen. VI. iv. 7, an envoy says: "Great marshal to Henery the Sixth." In Hen. VIII. v. 4, the herald speaks in the same manner.

“Stay *them*; the King hath thrown his warder down.”

“To wake our Peace, which in our country’s cradle,”
etc.

From what follows, in which she is said to “fright fair Peace,” we might suspect that for ‘Peace’ the poet had written *Strife*, or some such word.

“The sly slow hours shall not determinate.”

Pope read *fly*, and he has been generally followed. I have little doubt that the poet wrote *slide* (i. q. glide) *slow*.

“So sholdestow endure and latten *slyde*
The tyme and fonde to be glad and light.”

Chauc. Tr. and Cress.

In Albumazar we have, “How *slow* the day *slides* on!” The *d* was not sounded in *slide-slow*. Introd. p. 52.

“It boots thee not to be compassionate.”

Theobald proposed ‘become passionate;’ Singer ‘be so passionate.” No change seems to be needed, though the expression is singular.

“To plot, contrive, or complot any ill.”

It might be better to read *compass* for ‘complot,’ as the preceding ‘plot’ may have been in the printer’s mind; or *plan* for ‘plot.’

“Norfolk, so fare as to mine enemy . . .”

There is here, I think, an aposiopesis, which removes all difficulty; *far* is usually read for ‘fare,’ the reading of the 4tos and folio.

“Wherefore think not the king did banish thee.”

Sc. 4. “We did observe *it*. Cousin Aumerle.”

“Where lies he?—At Ely-house, *my lord*.”

By reading ‘where’ a dissyllable, and thus throwing a metric accent on ‘he,’ we have the expression of the proud unfeeling character of Richard in the early part of the play. Propriety—to say nothing of metre—demands *my lord*.

Act II.

Sc. 1. "The setting sun, and music at the close,
 As the last taste of sweets, is sweetest last,
 Writ in remembrance more than things long
 past."

So this place is pointed in the original and subsequent editions, making little or no sense. I punctuate—'As the last taste of sweets is sweetest—last;' in which I find I had been anticipated by Mason. The passage is one of the poet's obscurest. His meaning is that the concluding part of any impression on the senses is the most permanent in its effect on the mind; but how strangely expressed!

"As praises of his state. Then there are found
 Lascivious metres," etc.

The two earliest 4tos read: "As praises, of whose taste the wise are *found*;" and by reading, as we should, *fond*, this also gives us very good sense.

"Against the envy of less happier lands."

Pope read *happy*, which is doubtless more grammatical, according to the language of later times; but the text is probably as the poet wrote it. See on As You Like it, i. 2.

"For young hot colts being rag'd do rage the more."

There seems hardly to be any doubt that 'rag'd,' to which it is impossible to give any tolerable meaning, was suggested by 'rage.' We might read *curb'd* or, with Ritson, *rein'd*, as in Cor. iii. 3.

"I do beseech your majesty, impute
 His words to wayward sickliness and age."

So I read, omitting 'in him,' introduced by the printer, at the end of the second line.

"What says he *now*?—Nay, nothing; all is said."

"Or else he never would compare between *you*."

“Tends that *that* thou would'st speak to the Duke of Hereford?”

“And quite lost their hearts; the nobles hath he fin'd,
For ancient quarrels, and quite lost their hearts *too*.”

“Thy words are but as thoughts; therefore be bold.”
Collier's folio needlessly reads *Our* for ‘Thy.’

“That Harry Duke of Hereford, Reginald lord Cobham,
That late broke from the Duke of Exeter,
His brother, late Archbishop of Canterbury.”

From Malone's note it would seem quite plain that a line has been lost after the first; yet the poet may have fallen into error. The person who escaped was Thomas Arundel, the nephew, not the brother, of the ‘late archbishop.’ I transpose here in agreement with the text of Holinshed and the laws of metre.

Sc. 2. “Thus thrust disorderly into my hands.”
The 4tos and folio read ‘Thus disorderly thrust.’

“Is my *near* kinsman, whom the king hath wronged.”

“The hateful commons will perform for us.”
The 4tos and folio read “Will the hateful,” etc.

Sc. 3. “To take advantage of the absent time.”

It means probably of the time of absence; but it is very awkwardly expressed. Perhaps for ‘time’ we should read *king*, which Theobald also proposed. We have “the absent King” (*i. e.* Rich. II.) in 1 Hen. IV. iv. 3.

“And ostentation of despised arms.”

I can see no sense in ‘despised’ here; Singer reads *disposed*. I prefer *displayed*, which he also had conjectured.

Sc. 4. “The other *in hope* to enjoy by rage and war.”
So also Theobald completed sense and metre.

ACT III.

Sc. 1. "Thanks, gentle uncle. Come, *my* lords, away,
To fight with Glendower and his complices."

With Theobald, I am dubious of the last line. The scene would end better with the couplet, and Glendower is not mentioned anywhere else in the play. A little higher up in the scene, however, a line intervenes between two rimes.

Sc. 2. "Barloughly Castle call they this at hand?—
Yea, my lord. How brooks your grace the
air."

For 'Yea,' we should read *Even so*. Introd. p. 68.

"In murders and in outrage bloody here."

As 4to 1597 reads *bouldy* for 'bloody,' the reading of the other 4tos and the folio, the right reading would seem to be *boldly*.

"Strive to speak big and clap their female joints
In stiff unwieldy arms."

Pope reads *clasp* and Collier's folio *feeble*, which seem to be better.

Sc. 3. "Your Grace mistakes *me*; only to be brief,
Left I his title out."

"Had been so brief with you to shorten you,
For taking so the head, your whole head's length."

We should read *off* for 'so' suggested by that in the preceding line.

"That any harm should stain so fair a show."

The folios of both Collier and Singer read *storm* for 'harm.'

Sc. 4. "And I could sing, would weeping do me good,
And never borrow any tear of thee."

We should either read *weep* for 'sing' or *singing* for

‘weeping.’ Pope, who is generally followed, read *weep*. I prefer *singing*; so also does Staunton.

“But stay, *girl*, hère come the gardeners.”
She had already called her ‘girl’ twice.

“As we this garden. At time of year *we cut*
And wound the bark, the skin of our fruit-trees.”

In the first line something is wanting at the end in both 4tos and folio; in the second the 4tos read ‘Do wound,’ and those who follow them read ‘*We* at time of year.’ I prefer the reading of the folio, adding *we cut*. If we follow the 4tos, we should read perhaps ‘year *we still*.’ The expression ‘time of year,’ *i. e.* spring (?) occurs in one of the Sonnets of Thomas Watson (1581?): “And time of year reviveth everything.”

“Their fruits of duty. *The* superfluous branches.”
So also S. Walker; 2nd folio reads *All*.

ACT IV.

Sc. 1. “I heard you say that you had rather refuse
The offer of an hundred thousand crowns
Than Bolingbroke’s return to England.”

This is nonsense, and the last line is unmetrical. A verb is evidently lost; if we read ‘Than *to see*,’ or ‘Than *see proud*,’ all becomes clear.

“Of good old Abraham. *My* Lords Appellants.”

“Give me the crown. Here, cousin, seize the crown.
Here cousin, on this side my hand; and on that side
yours.”

Some reject, as a needless repetition, which destroys the metre, the ‘Here cousin’ in the second line; but it serves to mark the impatience of the King.

ACT V.

Sc. 1. "Hath Bolingbroke depos'd
Thine intellect? hath he been in thy heart?"

"For why, the senseless brands will sympathize
With the heavy accent of thy moving tongue."

"And he shall think that thou, which knowest the
way."

"Sent back like Hallowmas, or shortest [of] day."

As, on account of the rime, we must read 'day,' it is evident that 'of' is a superfluous addition made by the printers. We have just the same in Meas. for Meas. iv. 4, and elsewhere.

Sc. 2. "If God prevent *me* not, I purpose so."

"Yea, lookest thou pale? Let me see the writing, *sir*."

Sc. 3. "Thy overflow of good converts to bad."
What follows might lead us to read '*the* bad.'

"But makes one pardon strong.—With all my heart
I pardon him.—A god on earth thou art."

This natural—I might almost say inevitable—transposition did not escape Pope; yet many subsequent editors have clung faithfully to the old printers!

"Uncle, farewell, and, cousin *mine*, adieu."

This addition of Collier's folio is better than Theobald's of *too*, which makes an unpleasant jingle.

Sc. 5. "My brain I'll prove the female to my soul."
It might be better to read *will* for 'I'll.'

"Against the Word, as thus: *Come, little ones*, and then
again."

The 'and' is most probably a printer's addition.

"My thoughts are minutes, and with sighs they jar
Their watches on unto mine eyes, the outward watch."

As this is nonsense, and 'watches' was evidently suggested by 'watch,' I read *motions* for 'watches on.' "To a minute, to a second; thou shalt set thy watch, and the bridegroom shall observe its *motions*" (Congreve, *Love for Love*, iii. 9).

"What art thou? and how camest thou *in* hither?"

KING HENRY IV.—PART I.

ACT I.

Sc. 1. "Forthwith a power of English shall we levy."

We might incline to read *lead*; but the text is right. Gifford quotes "Scipio before he *levied* his forces to the walls of Carthage," from Gosson's *School of Abuse*, and other passages in its defence.

"Ten thousand bold Scots, two and twenty knights,
Balk'd in their own blood did sir Walter see."

The explanations given of 'Balk'd' do not satisfy me. Steevens has given some good authority for *Bak'd*, the conjecture of Grey; but on the whole I incline to Heath's *Bath'd*. Still I have made no alteration.

"Mordake, *the* earl of Fife, and eldest son
To beaten Douglas, and the earls of Athol,
Of Murray, *and* of Angus and Menteith."

Sc. 2. "If thou darest not stand for ten shillings."

Pope also read, as I do, 'cry stand.'

Sc. 3. "And you have found me; for accordingly
You tread upon my patience."

I read 'have found me so. Accordingly.' In Com. of Err. i. 1. and elsewhere we have so for *for*.

"I will from henceforth rather be myself,
Mighty and to be fear'd, than my condition."

What is the difference between 'myself' and 'my condition,' *i. e.* natural disposition? I read 'my condition *past*.'

"Out of my grief and my impatience
To be so pestered with a popinjay."

So Edwards and Johnson properly transposed these lines.

"Art thou not ashamed? But, sirrah, *from* henceforth."

"By Richard that dead is, the next of blood."

It is so printed in both 4tos and folio; but we surely should read 'is dead.'

"As to o'erwalk a current roaring loud."

Perhaps the poet used the more forceable term, *torrent*.

"But not the form of what he should attend to."

"Tying thine ear to no tongue but thine own."

Perhaps 'Tying' was not the poet's word. It may have been *Turning*, or some other.

"Will easily be granted. You, my lord," etc.
Such is the proper punctuation, also proposed by Thirlby.

"I'll steal to Glendower and Lord Mortimer."
There is evidently a line lost after this.

ACT II.

Sc. 1. "But with nobility and tranquillity."
To all appearance, *gentility* would be more correct; but

he may be playing on the ignorance of the Chamberlain, to whom the word was unknown. He then says 'great-onyers' for great-ones.

Sc. 2. "Away, good Ned. *Fat* Falstaff sweats to death."

So also Capell.

Sc. 3. "One horse, my lord, he *hath* brought even now."

Sc. 4. "Ned, prythee come out of that fat room."

I suspect we should read *hot* room.

"Pitiful-hearted Titan, that melted at the sweet tale of the son's."

So I read, with the two earliest 4tos; the others and the folio have *sun* for 'son's'; and, with Malone, I see a reference to the Tale of Phaethon. Of the double genitive there are many instances. Theobald, who is followed by Singer, read *butter* for 'Titan,' thinking there was an incongruity. But the Prince, in the exuberance of his spirits, spoke rather at random, heedless of the unconnectedness of his discourse.

"If thou didst, then behold that compound."

It may be that *never* has been omitted before 'didst.'

"Away, you starveling, you elf-skin."

Hanmer and Warburton were right, I think, in reading *eel* for 'elf.'

"You dried neat's tongue, *you* bull's pizzle, you stock-fish."

"There is virtue in that Falstaff; him keep with."

The poet probably wrote 'him keep with *thee*.'

"Misleader of youth, Falstaff, that old, white-bearded Satan."

It would be better, both for emphasis and metre, to read 'that Falstaff.'

ACT III.

Sc. 1. "The arch-deacon hath divided it *for us*."

"And then he runs *you* straight and evenly."

"I'll *in and* haste the writer and withal."

So I think we should read with Steevens and Malone. "I'll in, to urge his hatred more to Clarence" (Rich. III. i. 1).

"He held me last night at *the* least nine hours."

"As a tired horse or *as a* railing wife."

So Pope also. The usual correction is that of Capell, 'as is a tired horse.'

"In faith, my lord, you are too wilful-blameable."

We have "wilful-opposite" (K. John, v. 2), "wilful-negligent" (Wint. Tale, i. 2), "wilful-slow" (Son. li.), and "wilful-ignorant" (Fletcher, Woman-hater, v. 2). For my part, I regard it as a convincing proof of the truth of my theory of effacement (Introd. p. 57).

"Which thou pourest down from those swelling heavens."

The Cambridge editors and myself have independently transposed in 'pourest down.' We might also read "Which from those," etc.

"Nay, *nay*, if you melt, then will she run mad."

"Come, Kate, *come*; thou art perfect in lying down."

"I had rather hear Lady, my brach, howl in Irish."

So, after all the editors, I have printed it, in accordance with the 4tos; the folio applies 'Lady' to Lady Percy. I, however, strongly suspect that we should read 'my lady-brach,' as in Lear, i. 4, which would also accord better with the metre. See Index s. v. Brach.

"Come sing.—I will not sing.—'Tis the next way
To turn tailor or be redbreast-teacher."

So it should be arranged.

“By this our book is drawn ; we’ll but seal and then
To horse immediately. With all my heart.”

As this is preceded by a couplet, and the scenes generally end with one, I would read ‘then *start*’ for ‘and then.’ *Start* being probably effaced, the printer added ‘and’ to complete the measure. See Intro. p. 67.

Sc. 2. “As in reproof of many tales devis’d—
Which oft the ear of Greatness needs must
hear—
By smiling pick-thanks and base news-
mongers.”

The two last lines should, I think, be transposed.

“Mingled his royalty with carping fools.”

The 4to, 1598, reads *capring*, i. e. capering. The choice is difficult.

Sc. 3. “Go, Poins, to horse, to horse !”

Both 4tos and folio have *Peto*. Johnson made the change.

“At two o’clock in the afternoon.”

Something seems wanting here. I have added *precisely*.

ACT IV.

“Sc. 1. “He writes me hère that *an* inward sickness.”

“It were not good ; for therein should we read
The very bottom and the soul of hope.”

I can make no sense of ‘read ;’ we might read *reach*.

“All plum’d like estriches that with the wind *are*
fann’d.”

It is plain that something has been lost here ; it may be a line, but I think the slight addition I have made, and in the very place where the loss was most likely to occur, removes all difficulty. “The air of Paradise did *fan* the house” (All’s Well, iii. 2). The poet had in his mind the

Prince's plume, which he supposes to have been worn by his companions also ; and it is quite evident—or else there is no force in the comparison—that he also supposed that it was on his head the ostrich carried his long bending feathers. So Drayton also: "The Mountfords all in plumes, like ostriches were seen" (Polyolb. xxii.). The following line of Tasso gives us the exact image:—"E ventolar sui gran cimier le penne" (Ger. Lib. xx. 28). Hanmer read 'and with the wind.' Rowe, who has been generally followed, read *wing* for 'with;' but the verb *wing* has but one sense in the poets, to fly, and the ostrich no more flies than the greyhound. Mr. Dyce, however, adopts this reading, which, he says, "affords a clear and good meaning," and he quotes in support of it these lines of Claudian, who, he thinks may, as a native of Egypt, be speaking as an eye-witness:—

"Vasta velut Libyæ venantum vocibus ales
Cum premitur calidas cursu transmittit arenas,
Inque modum veli sinuatis flamine pennis
Pulverulenta volat."

In Eutrop. ii. 310.

But surely this is sailing with, not winging the wind ; and what has it to do with 'plum'd' ? I very much doubt if Claudian ever saw an ostrich running ; for that was only to be seen in the desert, which Egyptians rarely visited at any period.

"Baited like eagles having lately bath'd."

I know no sense of the verb *bait* that will give any tolerable meaning here. To read 'Bated,' as is usually done, from *bate*, to flap the wings, gives merely a ridiculous sense. I have a strong persuasion that the poet's word was *Beated*, a term which he also uses in Son. lxii., where, by the way, the critics seem not to have understood it. *Bete*, *beat*, *beath*, is to kindle, heat, dry ; and the idea in the poet's mind seems to have been that of eagles, after refreshing themselves by bathing, sitting on rocks for the sun to dry their plumage. To these he likens the young knights, fresh and vigorous, sitting on their war-steeds, under the beams of the sun. Hence he goes on to say "Glittering," etc.

Sc. 2. "There's not a shirt and a half in all my company."

For 'not,' Rowe, who is usually followed, read *but*. In

my Edition I have given here and in v. 3 'not *but*' as more forceable. See Index, But.

Sc. 3. "Into his title, which we find *to be*
Too indirect for long continuance."

ACT V.

Sc. 1. "So tell your cousin, and bring me word *again*
What he will do."

Sc. 2. "Suspicion, all our lives, shall be stuck full of
eyes."

The word in 4tos and folio is *Supposition*, which may be right; the correction is Pope's.

"Lord Douglas, go you and tell him so."

This is so abrupt and prosaic that I think we should read
'*pray* go you.'

"Upon his follies; never did I hear
Of any prince so wild a liberty."

So the 4tos. The folio reads '*at* liberty;' Capell *libertine*, which is the reading usually adopted, even by the Cambridge editors. In Com. of Err. (i. 2) we have "such like *liberties* of sin" of persons.

"If life did ride upon a dial's point,
Still ending at the arrival of an hour . . .
An if we live, we live to tread on kings."

The aposiopesis here is in character with Hotspur, but there may be a line or more lost.

Sc. 3. "What is thy name that in *the* battle thus."

"The King hath many marching in his coats."

March is here, as so frequently in Spenser and others, simply the French *marcher*.

"In which the Majesty of buried Denmark
Did sometimes *march*."

Ham. i. 1.

Collier's folio reads *masking*; but it was only the face that was masked. Gifford, without hesitation, read *march'd* in

"Let fury then disperse these clouds, in which
I long have *mask'd* disguised."

Mass. Bondman, v. 3.

"I will assay thee, and so defend thyself."

KING HENRY IV.—PART II.

ACT I.

Sc. 2. "Well, I cannot last *for* ever."

"And so both the degrees prevent my curses."
Collier's folio has *diseases* for 'degrees.'

"Sc. 3. "Yes, if this present quality of war . . .
There may be a line lost here; I make in preference an
aposiopesis.

"The plot of situation, and the model."
I read *draw* or 'and *draw*' for 'and.'

"In fewer offices, at least desist."
Capell proposed 'at *last*.'

"Gives o'er, and leaves his part-created cost."
For 'cost' we should perhaps read *house* or some such
word; yet in Son. xiv. *cost* seems to be used in the sense of
costly edifice.

"They that, when Richard lived, would have him die,
Are now become enamour'd on his grave."

It might be better to read ‘*Thou, wouldst,*’ and ‘*Art,*’ to accord with the rest of the speech.

ACT II.

Sc. 3. “Threw many a northern look, to see his father
Bring up his powers, but he did long in vain.”

I suspect that the poet wrote *look*, not ‘long.’

Sc. 4. “Feel, masters, how I shake.”

From Doll’s reply, and the fact of Falstaff’s being the only man present, I incline to think that we should read *mistress* for ‘masters.’ See on Tam. of Shr. i. 2.

“Se fortuna me tormenta, *ben* sperato me contenta.”

By simply adding *ben* we get rid of all difficulty without altering the text, as is usually done.

“And, sweetheart, lie thou there.”

So Cavalier Shift in Jonson’s Every Man out, etc. iii. 1, says to his rapier “No, *my dear*, I will not be divorced from thee.”

ACT III.

Sc. 1. “With deafening clamour in the slippery clouds.”

What the poet seems to mean is, that the billows though hung in the clouds, would not adhere to them, on account of their slippery nature, but fell back into the sea. *Shrouds*, the reading of Collier’s folio, seems poor and trivial.

“Then, happy low, lie down.”

For ‘low, lie down,’ Warburton read *lowly clown*. But it is of a ship-boy the poet is speaking, and he would hardly make so sudden a transition.

ACT IV.

Sc. 1. “Led on by bloody youth, guarded with rage
And countenanc’d by boys and beggary.”

There may be some doubt about 'bloody;' for 'rage' Sidney Walker and Collier's folio read *rags*, which seems confirmed by the following line.

"Turning your books to graves, your ink to blood."

For 'graves' Warburton and Hanmer read *glaves*, Steevens, *greaves*. Neither of these words occurs in Shakespeare, and I rather suspect that the poet's word was *braves*, i. e. bravadoes, boasts. "I will not bear these *braves* of thine" (Tam. of Shr. iii. 1). "Now where's the Bastard's *braves*?" (1 Hen. VI. iii. 2).

"And are enforc'd from our most quiet there."

For 'there' Warburton read *sphere*; perhaps we might read *haven*. But, as in Lear (i. 1) we have "Thou lovest *here* a better *where* to find," 'there' is probably the poet's word, both it, *here* and *where* being used as nouns signifying place.

"My brother-general the commonwealth . . .
To brother-born a household cruelty
I make my quarrel in particular."

The second line is not in the folio, and there may be, as some critics think, a line lost; but my punctuation removes all difficulty. We have only to understand *makes his quarrel*; yet how strangely critics have puzzled over this not very difficult passage! We should perhaps read 'generals;' for Hastings and Bardolph seem to have equal authority with Mowbray. Lord Scroop had been put to death at Bristol, 1 Hen. IV. i. 3.

"And bless'd and grac'd, and did more than the king
affect."

Thirlby conjectured *indeed* for 'and did.' I rather think there was, as usual, an effacement at the end of the line.

"Every thing set off
That might so much as think you enemies."

This is a strange use of 'think;' we should perhaps read *hint*, were it not that this verb does not occur in Shakespeare.

“ And present execution of our wills
To us and to our purposes confin’d.

For ‘confin’d’ Hanmer read *confirm’d*; Johnson, *consign’d*.
I confess I do not clearly understand the passage.

“ That were our royal faiths martyrs in love.”

Hanmer and Johnson read *loyal*; but Malone makes a good defence of ‘royal.’

“ No, no, my lord. Note this, the king is weary of
Such dainty and such picking grievances.”

I think it was thus the poet wrote, but that *such* was effaced and then ‘of’ transposed on account of the metre.

Sc. 2. “ You have taken up
Under the counterfeited zeal of God,
The subjects of his substitute, my father.”

I would read *seal*, in which I am supported by Sidney Walker and Collier’s folio. In iv. 1 we have

“ That you should seal this lawless bloody book
Of forged rebellion with a *seal* divine.”

Sc. 4. “ As he, whose brow with homely biggin bound.”

For ‘whose,’ I read without hesitation, *who*, *his*, probably written *who’s*.

“ Changes the mode; for what in me was purchas’d.”
Collier’s folio reads *purchase*, which is very plausible.

“ And all thy friends whom thou must make thy
friends.”

This is nonsense, produced in the usual way (Intro. p. 64). Tyrwhitt proposed ‘*my* friends,’ i. e. those who are regarded as such. For the first ‘*my* friends,’ we may read *my*, *thy*, or *the* foes.

“ True: those that were *your father’s enemies*,
Have steep’d their galls in honey and do serve you
With hearts create of duty and of zeal.”

Hen. V. ii. 2.

“ I cut them off.”

Mason’s reading *some* seems to be certain.

ACT V.

Sc. 1. "And never shall you see that I shall beg
A ragged and forestall'd remission."

This last line is difficult. By 'ragged' seems to be meant mean, unworthy, paltry; or it may be the same as *rugged*, and denote the roughness with which his application would be received; and by 'forestall'd' what has been anticipated, prevented by the efforts of his enemies. Massinger uses *forestall'd remission* twice apparently in this sense: Duke of Milan, iii. 1, Bondman, iii. 4.

"'Tis all in every part."

I think Warburton may have been right in reading "'Tis all in all, and all in every part." "Some say she's all in all, and all in every part" (Davis, *Nosce Teipsum*); "she's all in all, and all in every part" (Drayton, *Mörtim.* 1596); "tota in toto, et tota in qualibet parte" (Phoenix Nest, 1593)—all of the soul. Shakespeare may have read most or all of these passages.

THE LIFE OF HENRY V.

ACT I.

Sc. 1. "*Cant.* The King is full of grace and fair regard,
And a true lover of the Holy Church.

Ely. The courses of his youth promis'd it not.

Cant. The breath no sooner left his father's
body," etc.

It is really marvellous that for two centuries and a half no critic—not even Theobald or Tyrwhitt—should have discerned that this was the true distribution of the speeches. See *Introd.* p. 48.

"Upon our spiritual convocation."

This is no doubt metrical; but it is not easy to make sense of it. I suspect that the poet may have written 'Upon *the part of*,' the verse still being metrical.

Sc. 2. "They know your Grace has cause and means
and might . . ."

There is an evident aposiopesis.

"To fill King Edward's fame with prisoner-kings,
And make their chronicle as rich with praise," etc.

Collier's folio reads (I think, well) *train* for 'fame,' and *his* or *her* for 'their.'

"To tear and havoc more than she can eat."

'Tear' is Rowe's; the 4tos have *spoil*, the folio *tame*.

"For government, though high and low and lower."

It might seem that 'though' was a misprint for *through*. In M. for M. iii. 1, the folio has *through* for *though*.

"They have a king and officers of *all* sorts."

"And therefore living hence did give ourselves
To barbarous licence."

We should surely read *thence* or *here* for 'hence.'

"Be like a king and show my sail of greatness."

Perhaps 'sail' should be *full*; or 'my sail' *me full*.

ACT II.

"*Chor.* Linger your patience on, and we'll digest
The abuse of distance, force a play."

Here 'Linger' is a causative verb. (Intro. p. 71). Editors, in their ignorance of the meaning of 'digest,' to regulate, arrange, read *well*. By 'abuse of distance' is meant the abuse we make of it by transporting the audience from one country to another. For 'force a play,' which makes no sense, and to complete the measure, I read '*as we forge our*

play,' as we being, I am almost certain, the omitted words; *forge* is frequent in the sense of shape, form. The confusion of *our*—the *r* being hardly sounded—and *a* was natural; it occurs again, I think, in 2 Hen. VI. iv. 1. At the end of this Chorus we have "We'll not offend one stomach with *our* play," where, by the way, the allusion is to sea-sickness.

"The sum is paid, the traitors are agreed."

This line is out of place. In my Edition I have put it after "Confirm'd conspiracy," etc., evidently its right place.

"But till the King come forth—and not till then."

For the first 'till,' caused in the usual manner, I read *ere*; for it is just before the King appears that the scene changes.

Sc. 1. "There shall be smiles."

Farmer and Collier's folio read *smites*. "Norfolk, we must have knocks" (R. III. v. 3). In Ant. and Cleop. iii. 2, we have also *smile* for *smite*. See also Tr. and Cr. v. 11.

"And there's an end."

The 4tos read "And there's the humour of it," which is perhaps better.

"O well a day, Lady, if he be not hewn now."

Theobald reads *drawn* for 'hewn,' but no change seems necessary; for 'hewn' is *i. q.* hewing. It may also have been meant to show her ignorance of language.

"Will you shog off *now*? I would have you *solus*."

Sc. 2. "And on his more advice we pardon him."

Collier's folio properly reads *our* for 'his.'

"Who are the late commissioners?"

As they were future, 'late' can hardly be right.

"To furnish *him* with all appertinents."

The 2nd folio supplied *him*.

“ And other devils that suggest by treasons.”

He may have written bye-treasons.

“ With patches, colours, and with forms being fetch’d.”

It might be better to omit ‘being.’

“ Why so didst thou ; or seem they grave and learned.”

“ For me, the gold of France did not seduce *me*.”

“ Which I, in sufferance, heartily will rejoice *at*.”

Sc. 3. “ And ’a babbled of green fields.”

The folio reads ‘and a *table* of green fields ;’ the text is the correction of Theobald, which has been universally accepted ; yet *talkt* would come nearer to *table* than ‘babbled,’ and it also better suits the metre ; in which I find I had been anticipated by an Anon. *ap.* Theobald. The Dame afterwards says he “ *talked* of the Whore of Babylon.” Collier’s folio reads ‘for his nose was as sharp as a pen *on* a table of green *freeze*,’ which is ingenious, but nothing more. The nib of a pen in such a situation is usually black, and so does not strike the eye. ‘A table of green *fells*’ has also been conjectured. It has been supposed that Falstaff’s mind was wandering, and so may have reverted to his youthful days in the country. But may not he, who must have been a man of some education, have been repeating the 23rd Psalm (so well suited to one in his condition), in which are the words “ He maketh me to lie down in *green pastures* ” ?

Sc. 4. “ Whiles that his mountain sire—on mountain standing.”

We have already had (i. 2), “ Whiles his most mighty father on a hill ;” and ‘mighty’ might be the word here also, instead of the almost oriental ‘mountain,’ suggested by what followed.

ACT III.

Sc. 1. “ Once more unto the breach, dear friends, once more,
Or fill the walls up with our English dead.”

Johnson thought that a line was lost here. I would add *In, in!* at the end of the first line, and read 'to' for 'unto,' the printer's word. Introd. p. 67.

Sc. 3. "Defile the locks of your shrill-shrieking daughters."

'Defile' is Pope's correction of *desire* in the folio; and it probably is right. It makes very good sense.

Sc. 5. "Can sodden water
A drench for surrein'd steeds, their barley broth,"
etc.

For 'surrein'd' the 4tos read *swolne*. Steevens quotes from Jack Drum's Entertainment, 1601:—

"Writes he not a good cordial sappy style?—
A *surrein'd* jaded wit, but he rubs on."

'Surrein'd' may mean overridden. In Massinger we have,

"Let passion work, or, like a *hot-rein'd* horse,
'Twill quickly tire itself."

Unnat. Comb. iv. 2.

Shakespeare may, however, have written *surbeat*, or some other word.

"Poor *may* we call them in their native lords."
Sense and metre seem to require *may*.

"They bid us *go* to the English dancing-schools."

"And for achievement offer us his ransom."

Mr. Staunton proposes '*fore* achievement;' but no change need be made.

Sc. 6. "Which they trick up with new-tuned oaths."

For 'tuned' Pope read *turned*; Collier's folio *coined*.

Sc. 7. "The Dolphin longs for *the* morning."

The metre requires a syllable.

ACT IV.

“*Chor.* Thawing cold fear. Then, mean and gentle all.”

‘Then’ is Theobald’s correction, and a true and good one, of *that* of the folio. See *Introd.* p. 68.

Sc. 1. “Subject *unto* the breath of every fool.”

“What is thy soul of adoration?”

It would seem better to read *source*. Johnson read ‘O adoration!’

“*He* ne’er sees horrid Night, the child of Hell,” etc.

“The sense of reckoning of the opposed numbers.

Pluck their hearts from them not to-day, O Lord!

Oh, not to-day!—Think not upon the fault,” etc.

So I punctuate. Many editors follow Tyrwhitt in reading ‘*if* the’ for ‘of the’ in the first line. Theobald read *lest* for ‘of.’

Sc. 2. “And doubt them with superfluous courage.”

For ‘doubt’ Pope read *daunt*; Rowe, followed by Dyce and Cambridge editors, *dout*. As the ‘superfluous courage’ seems to be the blood spun out, the word may be *daub*.

“I stay but for my guard. On to the field!”

A most happy emendation was that made by Dr. Thackeray, and by an Anon. *ap.* Rann: “I stay but for my *guidon*.—To the field!” This is amply confirmed by the following line, and by this passage of Holinshed, “The Duke of Brabant, when his standard was not come, caused a banner to be taken from a trumpet and fastened to a spear, the which he commanded to be borne before him instead of a standard.” *Guidon* is a term still in use in the cavalry service.

Sc. 3. “He that shall see this day and live *to* old age.”

Pope, who has been usually followed, transposed ‘see’

and 'live.' I rather think *to* was omitted, and see no necessity for transposition.

"They'll be in fresher robes; for they will pluck," etc.

The 4to and folio both, which all the editors follow, read 'or they;' my own and Hanmer's conjecture is 'for they,' which alone gives sense, by explaining how they would be 'in fresher robes.' How easily might the *f* have been lost or omitted!

Sc. 4. "*Calitay! Callinó castorè me!*"

I have ventured to change the 'Qualtitie' of the folio to *Calitay*, the English mode of pronouncing *qualité*, with the accent on the last syllable; which suggests *Callino*, etc., for which see Index s. v. The French *qualité* would never suggest *quality* to an illiterate Englishman.

Sc. 5. "Let us die in . . . Once möre back again."

By this punctuation the reading of the folio becomes clear. Knight, whom late editors follow, reads 'in *honour*,' which occurs in the 4to.

Sc. 7. "To book our dead and then to bury them."

Collier's folio reads *look*, which might seem preferable.

Sc. 8. "Now, Herald, are the dead *all* numbered?"

It might be better to read 'the dead on *both sides*.'

ACT V.

Chor. "*And the Emperor's coming in behalf of France.*"

Sc. 1. "I eat and eat I swear . . ."

I read, with Johnson, 'eke' for the second 'eat,' as more Pistolian.

Sc. 2. "So happy be the issue, brother Ireland."

I retain this reading of the folio; for I cannot see what

should make the printer change England to Ireland, while the Queen may have done so to vary the title.

“Is be full of deceits; dat is de princess *say*.”

“Wanting the scythe all uncorrected, rank.”
The folio reads ‘withal’ for ‘all.’

“And as our vineyards, fallows, meads, and hedges.”
The folio has ‘*all* our,’ which the context rejects. ‘As’ is the reading of Capell.

“*Sauf votre honneur*, me understand *not* well.”
Sense and metre seem to demand the negative.

“And I of thine most truly falsely must needs.”

“Notwithstanding the poor and untempering effect of my visage.”
I think we should read *untempting*, with Warburton.

“His daughter first, and in *the* sequel all.”

“And thereupon give *unto* me your daughter.”

KING HENRY VI.—PART I.

ACT I.

Sc. 1. “Than Julius Cæsar or bright . . .”

Johnson proposed *Berenice*; and, though it was her hair and not herself that was stellified, he may have been right. The punctuation here given, however, removes all difficulty.

“Guienne, Champagne, Rheims, Orleans, and *Roan*.”

A little lower we have, “Is Paris lost? is Roän yielded up?”

“A third thinks *that* without expense at all.”

The 2nd folio reads ‘A third *man* thinks.’

“He being in the vaward, placed behind.”

Most certainly ‘vaward’ should be ‘*rearward*. Introd. p. 66.

Sc. 2. “Otherwhiles the famish’d English like pale ghosts.”

Collier’s folio reads ‘*The* whiles.’

Sc. 3. “Villains, answer you the Lord Protector so?”

The folio has ‘answer you so.’

“Gloster, we’ll meet, *and* to thy cost, be sure.”

“For I intend to have it *off* ere long.”

Sc. 5. “Sheep run not half so treacherous from the wolf.”

For ‘treacherous,’ which must be wrong, Pope read *timorous*, Collier’s folio *tremulous*.

Sc. 6. “*For* rescued is Orleans from the English.”

The 2nd folio reads ‘English *wolves*.’

“Divinest creature, Astræa’s daughter.”

The 2nd folio reads *bright* Astræa’s.

“Before the kings and queens of France *for aye*.”

ACT II.

Sc. 3. “*Lady*, that will I show you presently.”

Sc. 4. "Or else was wrangling Somerset in the error?"

It should apparently be *right*, not 'error;' as it is a few lines lower.

Sc. 5. "Was for that—young King Richard they remov'd."

"Unto King Edward the Third, whêreas he."

"I doubt not but with honour to redress 'em."

ACT III.

Sc. 1. "Am I not Lord Protector, saucy priest?"

"Rome shall this remedy.—Roam thither then."

The folio reads "Rome shall remedy this."

"And Henry born in Windsor *should* lose all."

The 2nd folio added *should*.

Sc. 3. "As looks the mother on her lowly babe."

For 'lowly' Collier's folio reads *lovely*.

ACT IV.

Sc. 1. "This dastard at the battle of Patay."

The folio reads Poitiers; Steevens made the correction. The error must have been the printer's.

"But always resolute in most extremes."

I adopt the correction of *worst* for 'most.'

"And now, my Lord Protector, view the letter."

"My lord, how say you? Are you not content?"

The folio reads "How say you, my lord?"

“To wilful disobedience and rebellion.”

The end had certainly been effaced. Introd. p. 57.

“An if I wist he did . . . but let it rest.”

So Steevens corrected the *wish* of the folio.

“But that it doth presage some ill event.”

For ‘that’ we should read *sees*, or some other verb.

Sc. 4. “Swearing that you withhold his levied host.”

For ‘host’ Hanmer read *horse*, which the next speech would seem to prove to be right.

Sc. 5. “But if I bow they’ll say it was for fear.”

For ‘bow’ I read *do*.

Sc. 7. “Great Märshal to Henery the Sixth.”

So Lucy must have pronounced it, in a slow measured tone. See on Rich. II. 1. 3.

“For God’s sake let him have ’em.”

For ‘em’ the folio reads *him* here, and five lines lower down.

ACT V.

Sc. 3. “And lay them gently on thy tender side.

I kiss these fingers for eternal peace.”

I approve of this transposition made by Malone.

“Hast not a tongue? is she not here?”

The 2nd folio, which all follow, adds *thy prisoner; alone* might be better.

“Confounds the tongue and makes the senses rough?”

Various attempts have been made to amend ‘rough,’ but with little success. We might perhaps read *dull*; but ‘rough’ may have been used in the sense of rugged, insensible.

“And here I will expect thy coming down.”

“Mad natural graces that extinguish art.”

For ‘Mad,’ which makes no sense, Capell read *And*.

Sc. 4. “Used intercession to obtain a league.”

I think we should read *truce* or *peace* for ‘league.’

Sc. 5. “Provokes the mightiest hulk against the tide.”

I incline to read *Propels* for ‘Provokes.’

“Yes, my *good* lord, her father is a king.”

“*The* most of all these reasons bindeth.”

“Whereas the contráry bringeth bliss.”

The 2nd folio reads ‘bringeth forth.’

KING HENRY VI.—PART II.

ACT I.

Sc. 1. “They please us well. Lord Marquess, kneel
thee down.”

“And hath his Highness in his infancy
Been crowned in Paris, in despite of foes?”

Capell also added *Been*.

Sc. 3. “That my mistress was? No forsooth.”

For ‘mistress’ Malone very properly read *master*. (See on Tam. of Shr. i. 2.) In the Contention the only word used here is *master*.

“God and King Henry govern England’s realm.

Give up your staff, sir, and the King his realm.”

One of these ‘realms’ must be wrong. (Introd. p. 60.) Johnson proposed *helm* for the first; I make that change in the second. “And you yourself shall steer the happy *helm*” (i. 3).

“ She’s tickled now ; her fume *now* needs no spurs,
She’ll gallop fast enough to her destruction.”

The 2nd folio reads ‘*can* need;’ ‘fast’ is Pope’s correction for *far* of the folio.

ACT II.

Sc. 1. “*For* with such holiness you can do it.”

In ‘The Contention,’ etc., 4to, it is *dote* for ‘do it;’ the folio reads ‘can you.’

“*For* to present your Highness with the man.”

“How cam’st thou so?—A fall *from* off a tree.”

“Then, Saunder, sit *thee* there, the lyingest knave.”

“And would you not think it to be great cunning?”

The folio reads “it *cunning* to be great.”

“*Alas*, alas! sir, we did it for pure need.”

“Until they come to *Berwick*, whence they came.”

Sc. 2. “My lord, I *long* to hear it at full *length*.”

“Father, the Duke has told the truth *in this*.”

Sc. 3. “Despatch; *for* this knave’s tongue begins to double.”

“Go, *and* take hence this traitor from our sight.”

ACT III.

Sc. 1. “And in his simple show he harbours treason.”

The proper place of this line is at the end of the speech, where I have placed it in my Edition. It then, it will be seen, refers to the fox, and the preceding line to the brook.

“That you will clear yourself from all suspense.”

Capell and Collier’s folio read *suspect*.

Sc. 2. "I thank thee, Nell; these words content me much."

So the name was written evidently by the poet, and *Elianor* in a following speech of the Queen's. As *Margaret* had only occurred in the beginning of the play, and she is always simply *Queen*, Shakespeare, when making the additions, had probably forgotten her real name. Editors are therefore not justified in making alterations.

"Of ashy semblance, meagre, pale, and bloodless,
Being all descended to the labouring heart."

There is evidently a line lost between these.

"Madam, be still! with reverence may I say *it*."

So it is given in *The Contention*.

"Myself no joy in nought, but that thou livest."

For 'no' Collier's folio reads *to*, which seems to be right.

ACT IV.

Sc. 1. "Yes, Poole,—Poole?—Poole, sir Poole, lord
Poole."

"Jove sometime went disguis'd, and why not I?"

This line, so essential to the sense, is not in the folio; to obtain it recourse has been had to *The Contention*.

"As hating thee, are rising up in arms."

For 'are,' Rowe's correction, the folio has *and*.

"Advance our half-fac'd sun, striving to shine."

For 'our' we should read *a* or *an*; for the Captain does not seem to have had any connexion with the House of York. See on *Hen. V. ii. Chor.*

"Exempt is true nobility from fear."

The folio reads 'True nobility is exempt.' We might also, with a loss of force however, read '*For true,*' etc. Still the choice is difficult.

Sc. 2. "I'll make myself a knight *here* presently."

Sc. 4. "Trust nobody for fear you *be* betray'd."

The 2nd folio supplied *be*.

Sc. 7. "And the help of hatchet."

For 'help' Farmer read *pap*. "Pap of hatchet" was a common phrase. In the preceding line there is in the folio a misprint of *candle* for 'caudle.'

Sc. 8. "Or let a rabble lead you to your deaths."

Both Collier's and Singer's folio properly read *rebel*.

Sc. 9. "Of Gallowglasses and stout Kernes *he*."

"I pray thee, Buckingham, *to* go and meet him."

Sc. 10. "Contenteth me and *is* worth a monarchy."

"*And* as for words whose greatness answers words."

Act V.

Sc. 1. "Alexander Iden, that's my name, *my liege*."

"They may astonish these fell lurking curs."

We should perhaps read *lurching*.

"Who being suffered with the bear's fell paw."

For 'being' it might be better to read *having*.

"And so to arms, *my* victorious father!"

Sc. 2. "To cease! Wast thou ordained O dear father."

Sc. 3. "Of Salisbury, who can report of him?"
I have followed Collier's folio in reading *Old* for 'Of.

"Aged contusions and all brush of time,
And like a gallant in the brow of youth."

For 'brush' and 'brow' Collier's folio reads *bruise* and *bloom*.

KING HENRY VI.—PART III.

ACT I.

Sc. 1. "Prove it so, Henry, and thou shalt be King."

"Before I would have granted to that act."

This use of 'granted' is unusual; we might read *assented*.

"Will cost my crown, and like an empty eagle
Tire on the flesh of me."

I do not understand 'cost' here. Singer reads *coast*.

Sc. 2. "Thou, Richard, shalt *unto* the duke of Norfolk,
And tell him privily of our intent.
You, Edward, shall *unto* my lord of Cobham."

"Courteous, witty, liberal, full of spirit."

The folio reads 'Witty, courteous.'

"The Queen with all the Northern earls and lords
Intend here to besiege you in your castle."

We might incline to read 'Intends;' but see Jul. Cæs. iv. 3, and Hen. VIII. i. 3.

ACT II.

Sc. 2. "And this soft courage makes your followers faint."

For 'courage' M. Mason gave from the original play *carriage*, which perhaps is right.

Sc. 5. "So minutes, hoürs, days, *weeks*, months, and years."

The printer evidently omitted *weeks*.

"And so obsequious will thy father be
Men, for the loss of thee."

For 'Men,' which makes no sense, I read *Son*; Rowe has *Lad*, Collier *Man*, Dyce *E'en*. It is possible also that a prep., as *'fore* or *to*, may have been effaced before 'Men.'

ACT III.

Sc. 1. "Let me embrace the sour adversaries."

I read, with Pope, *adversities*.

"We charge you in God's name and *in* the King's."

Sc. 2. "Saying he'll lade it dry, to have his way."

We should probably read *lay* or *ladle*.

Sc. 3. "Queen Margaret, prince Edward, and *lord* Oxford."

"Peace, impudent and shameless Warwick, *peace*!"

"Thou and *lord* Oxford, with five thousand men."

ACT IV.

Sc. 1. "*Ay*, but the safer when 'tis back'd by France."

"Go tell false Edward thy supposed King."

The folio has *the* for 'thy.'

Sc. 3. "While he himself keeps in the cold field *here*."

"I'll follow you, and tell *him then* what answer."

Sc. 6. "And all his lands and goods confiscated."

Sc. 7. "*I* *faith*, a wise, stout captain, and soon persuaded."

ACT V.

Sc. 5. "Take that, the likeness of this railer *here*."
For 'the' I incline to read '*thou*.'

Sc. 6. "Men for their sons, wives for their husbands,
And orphans for their parents' timeless death."

In the first line the 2nd folio adds *fate*, as it does *And* in the second line. For *fate* we might perhaps better read, as I have done, *mourning*.

KING RICHARD III.

ACT I.

Sc. 1. "Antony Woodeville, her brother there."

Here we must read 'Woodeville' as a trisyllable, like Catesby sometimes in this play, and Colleville in 2 Hen. IV. iv. 3.

"Even so, an't please your worship, Brackenbury."

"Well struck in years, fair, and not jealous."

The folio has *jealous*, which may be read as a trisyllable, of which Sidney Walker has given examples, though none

from Shakespeare. I, however, prefer reading 'yeärs' and 'faïr,' as more suited to the slow *chaffing* tone of Gloster: "Of föür höürs long. I must endure all." Fletch. Chances, i. 6.

"Which I must reach unto by marrying her."

This transposition seems necessary; for he is speaking simply and without involution.

Sc. 2. "The bleeding witness of her hatred by."

This is the reading of the 4tos; the folio has *my*, but *her* hatred had been mentioned only two lines before. Still the point is doubtful.

Sc. 3. "The slave of nature and the son of hell."

So in The Honest Whore (Part I. i. 6) we have,

"You [harlots] are the miserablest creatures breathing,
The very *slaves of nature*."

But that expression may have been taken from this very place:

"Why strewest thou sugar on that bottel'd spider?"

This is the orthography of the folio; the 4tos read here *botled*, but in iv. 4 as the folio. Now as *bottled* has, as far as my knowledge extends, but one sense, and one which would give no meaning here, it may be intended to show that the verb comes from *bottel* or *bottle* in the sense of truss, bundle, as a bottle of hay or straw, a sense which it retains in various compounds in the provincial dialects. 'Bottel'd spider' would then answer to 'bunch-back'd toad' a few lines further on. If this should not satisfy, we might read *bloated spider*, as in Cowper, Task. v. 442.

Sc. 4. "Nay, I pr'ythee, stay a little; I hope my holy humour will change."

This is the reading of the 4tos, which I prefer. The folio has 'passionate humour *of mine*.' The change, as Mr. Dyce says, was made by the editors on account of the statute 3 Jac. I. 21.

“ If two such murderers as yourselves came to you
Would not entreat for life? As you would beg
Were you in my distress . . .—

Relent! no, *no*; 'tis cowardly and womanish.”

This punctuation gives, I think, the sense of the poet; and I am happy to find I had been anticipated in it by Singer.

ACT II.

Sc. 1. “ And more to peace my soul shall part to
heaven.”

It might be better, though the meaning is the same, to read ‘*at peace*,’ as in the following line. The second ‘*to*’ was probably in the printer’s mind. The usual reading is ‘*in peace*’ which may be right.

Sc. 2. “ To his new kingdom of ne’er-changing night.”

The more appropriate term, I think, would be *light*. Editors follow the reading of the 4tos, ‘of perpetual rest.’

“ And may direct his course as *it* please himself.”

ACT III.

Sc. 1. “ Too late he died, that might have kept that
title.”

Surely it was too *soon* or too *early*. This may, perhaps, be regarded as an instance of the substitution of a contrary term. In the *Faerie Queen*, however, we have “ Saying, that harlot she *too lately* knew ” (i. 3. 25). “ And knightly worth which he *too late* did try ” (Ib. iii. 9. 25). See Index, s. v. Too.

“ I pray you, *gentle* uncle, give me this dagger.

We might also read ‘give *to me*,’ but it would sound rather stiff. The usual reading is ‘uncle *then*.’

“ My lord, will it please you *to* pass along ?”

Sc. 2. "My lord, I hold my life as dear as you do
yours."

The folio omits 'you do' which is necessary for the sense, and is in the 4tos.

Sc. 3. "Make haste, the hour of death is expiate."

In Sonnet xxii. 'expiate' is also used in the sense of expired, ended.

"And where one sad truth may *expiate*
Thy wrath."

Donne, Elegy xiv.

Sc. 5. "Because, my lord, we would have had you
heard."

Grammar requires 'hear.'

Sc. 7. "To be spoke to, but *only* by the Recorder."

Only is often omitted after 'but.' We might also read 'spoken unto.'

"He is not lulling on a lewd day-bed."

A 'day-bed' was a couch or sofa. The folio has 'love-bed.' 'Lulling' and *lolling* are only different orthographies, like *justling* and *jostling*.

ACT IV.

Sc. 4. "That excellent grand tyrant of the earth,
That reigns in galled eyes of weeping souls."

So Capell judiciously transposed these lines.

"Nay, then indeed she cannot choose but hate thee."

For 'hate,' Tyrwhitt read *love*; Mason *have*.

Sc. 5. "Sir Gilbert Talbot *and* Sir William Stanley."

ACT V.

Sc. 2. "That spoil'd your summer fields and fruitful
vines."

The context requires *spoils*.

Sc. 3. "Fill me a bowl of wine. Give me a watch-
light."

As he required a light, for he was going to write, and 'watch' alone never has this sense, I think *light* may have been effaced. Introd. p. 58.

"Bid my guard watch. *Now* leave me."

"Harry, that prophesy'd thou shouldest be king,
Doth comfort thee in sleep *now*. Live and flourish."

There is evidently a syllable wanting after 'sleep;' and *now* seems, being as it were opposed to the preceding line, to be the most likely word. We might, perhaps, but with loss of force, read *slumber* for 'sleep,' or 'Flourish and live;' but everywhere else it is 'Live and flourish.' The usual reading is 'in *thy* sleep,' thus setting metre at defiance. Introd. p. 79.

"The lights burn blue. It is now dread midnight."

This passage down to the line 'Find in myself,' etc., is perhaps the worst in all Shakespeare. Steevens was, I think, right in supposing that, though it is undoubtedly the poet's, he cancelled it; and I am of opinion that he substituted the three last lines of the speech—which, it may be seen, do not cohere with what precedes—and that the cancelled passage was retained by the copyist or printer, as was done in L. L. L. iv. 3, and v. 2.

"They thus directed, we will follow *then*."

Sc. 4. "But tell me, *pray*, is young George Stanley living?"

The omission of *pray* is here as in 1 Hen. IV. v. 2.

"All this divided York and Lancaster—
Divided in their dire division—
Oh! now let Richmond and Elizabeth," etc.

KING HENRY VIII.

ACT I.

Sc. 1. "Out of his self-drawing web. Oh! gives us
note,

The force of his own merit makes his way."

So the folio reads. Steevens and Malone read 'he gives us note,' and Singer 'Oh, *it* gives us note.' Mr. Collier says, very plausibly, that the 'Oh' arose from '*a* being written for *he*. I read "Out of his self-drawing web—Oh, give it note!"

"A gift that Heaven gives for him, which buys."
Perhaps 'for' should be *to*.

"A new hell in himself *now*.—Why the Devil."

"And his own letters,
The honourable board of Council out,
Must fetch in him he papers."

'Papers' is here evidently a verb, as Pope saw, in the sense of 'puts on paper;' but we have no other instance of it. Mr. Staunton proposes *paupers*, a verb equally unknown and still more devoid of meaning here. I cannot regard 'papers' as right; yet I know not what to propose in its place. Possibly the original may have been *puts there*.

"A beggar's book
Outworths a noble's blood."

Collier's folio reads *brood* for 'book,' and a rime may have been intended.

Sc. 2. "To you that chok'd it."

'Chok'd' is a very bold term in this place; perhaps the word was *check'd*.

"I am solicited, not by a few, *to tell you*—
And those of true condition—that your subjects
Are in great grievance."

It is quite evident something has been lost here.

“That tractable Obedience is a slave.”

For ‘That’ the folio has *This*.

“There is no primer business.”

‘Business’ is the correction of both Southern and Warburton for *baseness* of the folio, and is deservedly adopted by most editors.

“What we oft do best,

By sick interpreters, once weak ones, is

Not ours, or not allow’d.”

‘By’ would seem to be here the same as *apud* or *bei*, Germ., a sense it sometimes bears (see Index s. v.). Steevens gives instances of ‘once’ in the sense of sometimes; but I should incline to read *or* or *and*, with those whom he terms “the modern editors.” I suspect that ‘sick’ may have been *such*.

“State statues only.—Things done well.”

Perhaps *my lord* or *lord cardinal* has been effaced at the end.

“Almost with listening ravish’d, could not find.”

The folio has ‘ravish’d listening.’

“This dangerous conception in this point.”

The first ‘This’ should be perhaps *His* or *The*.

“By a vain prophecy of Nicholas Hopkins.”

The folio has *Henton*, the name of his convent, for ‘Hopkins.’

“Whom after under the confession’s seal.”

The folio reads *commission’s*; the correction is Theobald’s.

“The monk might be deceiv’d, and that ’twas dangerous for him.”

In the folio it is 'for *this*;' Rowe corrected it.

"As he made semblance of his duty *he* would."

Sc. 3. "The spavin,
A springhalt reign'd among them."

For 'A' Collier's folio reads *Or*; I read *And*. See on Temp. i. 2.

"For I was spoke to, with Sir Henry Guildford . . .
This night to be comptrollers."

I think we should punctuate thus to get rid of the grammatical difficulty. We have precisely such another in 3 Hen. VI. i. 2.

Sc. 4. "My lord Sands.—Yes, if I *can* make my play."

"Because they speak no English, thus they prayed *me*."

ACT II.

Sc. 1. "Whither away so fast?—Oh! God save you, *sir*."

"To have brought, *vivâ voce*, to his face."

For 'have' the folio has *him*. The correction was made in the 4th folio.

"No black envy
Shall mark my grave."

This is the reading of Warburton, generally followed. The folio has *make* for 'mark.'

"Yet are the King's; and till my soul forsake."

We may, with Rowe, read 'forsake *me*,' making 'vows and prayers' the subj. to 'Shall cry;' but a line may have been lost, as 'my soul' is a more suitable subj. to 'cry.'

Sc. 2. "I know your Majesty has always lov'd her
So dear in heart, not to deny her that."

It would seem that 'So' should be *Too*; but then the negative may make a difficulty. 'Not' is, as not.

Sc. 3. "To leave's a thousand times more bitter than."

"Yet if that quarrel, *by* fortune, do divorce."

I think the passage thus gains sense: "I found *by fortune*" (Othel. v. 2). "And shalt, *by fortune*, once more resurvey" (Son. xxxii.). Hanmer read 'quarreler,' and Warburton said 'quarrel' was arrow. 'It' is the 'pomp' just mentioned.

"You'd venture an emballing."

Warburton read *embalming*; Steevens *empalling*.

"Commends his good opinion of you [to you] and
Does purpose honour to you."

The first 'To you' was evidently caused by the second.
See Introd. p. 59.

"Would I had no being

If this salute my blood a jot. It faints me."

'Faints' is here a causative. (See Introd. p. 71.) For 'salute,' which is used in a rather unusual connexion, Collier's folio reads *elate*, not a Shakespearian word. We have, however, "It *greet*s me, as an enterprise of kindness" (Peric. iv. 4), which is similar, and

"For why should others' false adulterate eyes
Give *salutation* to my sportive blood?"

Son. cxxi.

Sc. 4.

"What friend of mine,
That had to him derived your anger, did I
Continue in my liking? Nay, gave notice
He was from thence discharg'd."

I think we should read 'gave *not* notice.'

"My father, King of Spain, was reckoned one
The wisest prince that there had reigned."

"For he is one the truest knight alive."

F. Q. i. 3. 37.

"It shall be therefore bootless
That longer you desire the court. * * "

It is difficult to make any good sense of 'desire' here; and a foot is wanting. The 4th folio, for 'desire,' reads *defer*. We might add *deferr'd* or *delay'd* at the end.

"Sir . . . I am about to weep."

This seems to be the right punctuation.

"As you have done my truth. If he *then* know."

"Where powers are your retainers; and your words,
Domestics to you, serve your will."

For 'words,' which certainly makes no sense, Tyrwhitt read *wards*. I doubt if either be right.

"And marriage 'twixt the Duke of Orleans and."

For the first 'And' Pope properly read *A*, as above, i. 3.

"This respite shook

The bosom of my conscience."

For 'bosom' Theobald read *bottom*. In Holingshed the King's words are, "Which words conceived within the secret *bottom of my conscience*," which I think settles the question. We have also, "Twill purge the *bottoms of their consciences*" (Fletch. Span. Cur. iv. 5).

"Yea with a splitting power, and made to tremble."

The folio has *spitting*; the correction was made in the 2nd folio.

ACT III.

Sc. 1. "Seek me out, and *in* that way I am wife in."

"I am sorry my integrity should breed
So deep suspicion, where all faith was meant,
And service to his Majesty and you."

This transposition of the last two lines was made by Edwards, and is right.

"And comforts to your cause."

The folio reads *our*, with the usual confusion of these pronouns. The 2nd folio made the correction.

“But Cardinal Sins and hollow hearts I fear ye *’re*.”

“Better, both for your honour and your cause.”

The folio reads “Both for your honour better.”

Sc. 2. “Have uncontent’d gone by him, or at least *not*
Strangely neglected.”

Here the negative is absolutely necessary.

“May you be happy in your wish, my lord ;
For I profess you have it.—Now all my joy
Trace the conjunction !”

I hesitate not to read with Collier’s folio, ‘Now *may* all joy.’

“Into his own hand, in his bed-chamber.”

“Was in his countenance. You he bade *then*.”

“*And* strikes his breast hard ; and anon he casts.”

“Yet filed with my abilities. Mine own ends.”

The folio reads *fill’d*. I adopt the usual correction.

“That for your Highness’ good I ever labour’d
More than mine own, that am, have, and will be . .”
There is an evident aposiopesis here, which the editors have not perceived.

“What sudden anger’s this ? how have I reap’d it ?”
As ‘reap’d’ makes no sense, we might read *ripened*, *raised*,
or *roused*.

“Toward the King, my ever royal master, *I*
Dare mate a sounder man than Surrey can be.”

"Now, if you can, blush and cry Guilty, Cardinal."

So it should be pointed. "Then, if you can, be pale."
Cymb. ii. 4.

"Chattels and whatsoever, and to be."

The folio reads *Castles*. Theobald made the change, as Holingshed has *cattels*. Perhaps we should read *else* after 'whatsoever.'

"Thou fallest a blessed martyr. Serve the King and . . .
Pr'ythee lead me in," etc.

ACT IV.

"You're well met once again, *sir*.—So are you."

"A bold brave gentleman. *And* that should be."

Sc. 2. "One that by suggestion
Tied all the kingdom."

I do not understand 'Tied' here. Hanmer proposed *Tith'd*; the word might also be *Tir'd*; or perhaps *task'd*. "And in the neck of that *task'd the whole state*" (1 Hen. IV. iv. 3). We, however, meet in B. and F.'s Four Plays in One, Triumph of Time, Sc. 1:—

"And greedy Lucre at a serious conference
Which way to *tie* the world within their statutes."

Holingshed's words are, "By crafty suggestion got into his hands innumerable treasure."

"Unwilling to outlive the good that did it."

We must either read *he* for 'that,' or, what is more likely, suppose a word lost at the end of the line. We might read *cherish*, as we have "This juggling witchcraft *with reverence cherish*" (King John, iii. 1). I have, however, read *nourish*, though I see no advantage in it. "Kings shall be thy nursing-fathers" may have been in the poet's mind. 'Good' is goodness, as *fair* is fairness.

“How pale she looks,
And of an earthly coldness! Mark her eyes!”

So Collier's folio also reads. Mr. Staunton proposes *Her hand* for 'And,' or 'And feels.'

“Say to *him* his long trouble now is passing
Out of the world.”

ACT V.

Sc. 1. “Have broken with the King; who hath so far
Given ear to our complaint, *that* of his great
grace
And princely care—foreseeing those fell mis-
chiefs,
Our reasons laid before him—*he* hath com-
manded.”

“The good I stand on is my truth and honesty.”

For 'good' Johnson and Collier's folio read *ground*, which may be right.

Sc. 2. “'Mong boys and grooms and lackeys.”

“In our own natures frail and capable
Of our flesh.”

For 'capable' Malone read '*incapable.*' Perhaps the right word would be *culpable*, and it and 'frail' should be transposed, as '*frailty*' follows.

“A man that more detests, more stirs against.”

For 'stirs' I read *strives*, as Shakespeare nowhere uses 'stirs' in conjunction with 'against.'

“And in my presence,
They are too thin and base to hide offences.”

For 'base' Malone read *bare*, which may be right.

Sc. 3. “*Be't* he or she, cuckold or cuckold-maker.”

He stands there like* a mortar-piece to blow
us *up.*”

Sc. 4. “And your good brethren I am much beholding.”

TRAGEDIES.

ROMEO AND JULIET.

Act I.

Sc. 1. "Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the same."

This is the reading of all the old editions; but the correction of Theobald, *sun* for 'same,' is so obvious and so natural that I had made it long before I was aware I had been anticipated.

"Why, *gentle cousin*, such is love's transgression."

I make this insertion with confidence; for this is the only speech in this play beginning with a short line not complementary to the end of a preceding speech. In our poet's plays of this period speeches never began with a short line, unless when complementary, and at no time was the second line of a couplet short. (Intro. p. 82.) Lower down (i. 5) we have "Content thee, *gentle coz*, let him alone," where the 4to, 1597, omits all but "let him alone."

"Being vexed, a sea nourish'd with lover's tears."

As Johnson also saw, a line is lost here.

"Tell me, in sadness, who she is you love."

This is the reading of 4to 1597, which, however, has 'whom' (see Intro. p. 59). The other 4tos and the folios read "who is that you love."

"But sadly tell me who *she is you love*."

These words seem evidently to have been lost; and the repetition is very agreeable. Moreover in this play speeches do not thus end with a short line.

"From Love's weak childish bow she lives unharm'd."

A correction of Rowe's for *uncharm'd* of the originals.

“ Only poor,
That when she dies with beauty dies her store.”

The plain meaning of this is, that beauty was ‘her store,’ she had nothing but it, poor praise indeed from a lover! I would read, with Theobald,

“ That when she dies with her dies beauty store.”

The meaning would then be that, as the whole store of beauty lay, as it were, in her, by not marrying and transmitting it to her children, she would cause it to die with her, and would thus be poor as leaving nothing after her. The same idea is expressed in the poet’s first and following sonnets: in Venus and Adonis we have—

“ For he being dead, with him is beauty slain,”

and other passages of a similar nature. See also Twelfth Night, i. 5.

“ ’Tis the way
To call hers, exquisite, in question more.”

This is not very intelligible. We might read ‘her exquisite,’ or rather ‘to question.’ To “call in question,” in Shakespeare always means, to express a doubt of. ‘Question’ is examine, a word just used.

Sc. 2. “ Earth hath swallowed all my hopes but she,
She is the hopeful lady of my earth.”

Here a rime is lost, in consequence of the ‘earth’ of the first line being in the printer’s mind. There can be little question, I should think, that the original word was not ‘earth,’ but *fee*, feud, fief, landed property, as in *knight’s fee*, *in fee*, etc., with which alone ‘lady’ accords. ‘The earth’ has long been the reading the first line.

“ Which on more view of many—mine being one,
May stand in number, though in reckoning none” . . .

This is the reading of both 4tos and folio, except 4to of 1597, which reads “*Such amongst*.” I should feel inclined to read “*Such as on view*.” By ‘more’ must be meant more extensive. The aposiopesis, so suited to the hasty, impetuous character of the speaker, makes all clear.

“But in that crystal scales, let there be weighed
Your lady’s love against some other maid.”

This is very oddly expressed; for it was the lady herself, not her love, that was to be weighed. Theobald proposed *lady-love*; but I doubt if that phrase was then in use. I read ‘*lady and love*,’ the & of the MS. having been made *s* by the printer, as it became *t* in ‘meant’ for ‘mean *and*’ in *All’s Well*, iv. 3.

Sc. 4. “Oh! then, I see, Queen Mab has been with you.

Ben. Queen Mab! What’s she?

Mer. She is the fairies’ midwife, etc.”

I think it best to read thus with 4to, 1597, adding *Mer.* before ‘She is.’ Benvolio’s question is evidently wanted.

“Of healths five fathom deep.”

It seems almost incredible that such a glaring absurdity as this should have escaped a long succession of critics; and yet I am not aware that any have noticed it. What is a *health*? a wish, a moral idea, and how could that be ‘five fathom deep’? or be an object of terror to a soldier? It may be said that it is the cup that is meant, but of this we have no instance; and even if we had, Master Silence, who was a man of peace, sings—

“Fill the cup and let it come;

I’ll pledge you a mile to the bottom.”

So, as we may see, he was not, and why should a soldier be, afraid of it? Malone quotes from *Westward Hoe*, 1607, a passage in which we have drinking *fathom deep*, and it is apparently drinking healths; but there is nothing about terror in it, and it seems, no unusual circumstance, to have arisen from the present line. In fine, something must have been named that was a real object of terror to a soldier; and I know no word so likely to have been used as *trenches*, which might easily have been mistaken for ‘healths.’ In that case the metric accent falling on ‘five’ would augment the terror.

“This is she *that*.”

Sc. 5. “His son was but a ward two years ago.—

Good youths, i’ faith!—Oh! youth’s a jolly thing.”

The last line is only found in 4to 1597. It is so natural and so pleasing, that I could not refrain from adopting it.

“It seems she hangs upon the cheek of Night,
Like a rich jewel in an Ethiop’s ear.”

This is the reading of both 4tos and folio; yet editors have adopted the far inferior reading of the 2nd folio ‘*Her beauty hangs!*’ We have the same idea in

“Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.”
Son. xxvii.

“So shews a snowy dove, trooping with crows,
As yonder lady o’er her fellows shows.”

The 4to 1597 reads in the first line *shines*; and the first ‘shews’ has every appearance of having been, as usual, suggested by the second.

“This holy shrine, the gentle fine is this.”

So Warburton, for *sin* of 4tos and folio.

ACT II.

Sc. 1. “Young Abraham Cupid, he that shot so trim.”

Mr. Dyce reads *auburn*, and he gives undoubted instances of *Abraham* or *Abram* being used for this word. Still I incline to the general reading, first given by Upton, of *Adam*, with an allusion to Adam Bell, the great archer; and I think there may be another to Adam, the first man; for Shakespeare may have known that in classic mythology Love was the first of beings. There would be humour, then, in ‘young Adam’ denoting the union of youth and age.

Sc. 2. “Her vestal-livery is but pale and green.”

The reading of 4to 1597; the others and the folio have ‘sick and green.’

“As glorious to this night being o’er my head.”
Theobald most tastelessly read the *sight*.

“When he bestrides the lazy-pacing clouds.”

The reading of 4to 1597; the others and the folio read '*puffing*,' caused, as has been observed, by *passing* spelt with long ss in the MS.

"To cease thy strife, and leave me to my grief."

The undated 4to reads *suit* for 'strife,' which has been generally, and rightly, adopted. In the poem of Romeus and Juliet, the latter uses the very expression *cease your suit* on the same occasion.

"Romeo!—My dear!—At what o'clock to-morrow?"

For 'My dear,' the reading of the undated 4to, that of 1597 has *Madam*; the others and the folio *My niece*; the 2nd folio *My sweet*, the usual reading.

Sc. 4. "She will indite him to some supper."

The 4to 1597 has *invite*; but Benvolio was probably anticipating the nurse's language.

"Bid her devise some means to come to shrift
This afternoon." * * * *

There is something lost here; perhaps *to the Franciscan convent*.

"R is for the . . . no; I know it begins" etc.

Editors in general read, after Tyrwhitt, 'R is for the *dog*.' Mr. Collier has 'R is for thee? no.'

Sc. 5. "My words would bandy her to my sweet love,
And his to me. * * * *
But old folks many faine as they were dead,
Unwieldy, slow, heavy, and pale as lead."

In the second line we might add *would bandy her again*. 'Many faine' in the next is nonsense; for 'many,' *marry* has been proposed, and I adopt it, reading *fare* (to go, to move along, a Spenserian term) for 'faine.' In Cor. ii. 2 we have again *ain* for *ar*. For 'pale' we should probably read *dull*.

"And nature, as it grows again toward earth,
Is fashion'd for the journey, *dull and heavy*."

Timon, ii. 1.

We have elsewhere (Mer. of Ven. ii. 7) "*dull* lead." Moreover lead is not pale, and the Nurse would seem to have been rather a jolly, rubicund sort of woman; if *fare* be the right reading, it would almost require *dull*. On the other hand, we have in Chaucer (Tr. and Cr. ii), "With asshen *pale as lede*," and (Dream) "That *pale* he wax as any *lede*."

"They'll be in scarlet straight at any news."

I had been anticipated by Hanmer in reading 'straight-way' and '*my*.' Sidney Walker, too, I find, read 'at *my* next news.' In the *errata* of a work printed in 1754 I have met "for *my* r. *any*." I, however, read in preference,

"They will be straight in scarlet at my news."

ACT III.

Sc. 1. "Or reason calmly of your grievances."

'Or' for *and*, as Capell also saw.

"Will you pluck your sword out of his pilcher by the ears?"

Singer reads *pitcher*. I think the right word is *pilche*, a leathern coat. In v. 1 the sheath of a dagger is termed its *house*.

"This day's black fate on more days doth depend."

We should perhaps transpose, and read "On this day's," etc.

"O prince! O [cousin] husband! O, the blood is spilled."

So Mr. Dyce also reads.

Sc. 2. "Spread thy close curtain, love-performing Night!
That runaway's eyes may wink, and Romeo
Leap to these arms, untalk'd of and unseen."

Of 'runaway,' which cannot possibly be right, the Cambridge edition enumerates no less than twenty-nine various corrections! Warburton understood by it the sun; Steevens, the night; Douce, Juliet; and a Mr. Halpen, Cupid. Jackson, followed by Collier, read *unawares*. Mr. Dyce conjectured *roving*, *soon day's*, and *rude day's*, which

last he has placed in the text, but which seems to me to be too young-ladyish for the ardent and *naïve* Juliet; and moreover she had already called for the winking of day's eye, *i. e.* for sunset. Some sense might also be made of *runagates*, as persons wandering about by night, and still better of *runabouts*, a word used by Marston (What you Will, iii. 1), and which I have placed in the text, as making tolerable sense and bearing resemblance to 'runaways.' Mr. Singer read *rumourers*, against which little objection can be made. My own opinion—to which I was led by Singer's reading, and in which I find I had been anticipated by Heath and Mr. Grant White—is, that the poet's word may have been *Rumour's*. In the poem on which this play is founded, Juliet, when pondering, before her marriage, on what might be the consequence of admitting Romeo to a lover's privilege, says:—

“So, I defil'd, *Report* shall take her trump of black defame,
Whence she, with puffed cheek, shall blow a blast so shrill
Of my dispraise, that with the noise Verona she shall fill.”

Now Shakespeare may have wished to preserve this imagery, and have substituted *Rumour* for *Report* for euphony's sake and other causes. Rumour in effect seems to have been the same as the classic Fame. In Sir Clyomen and Sir Clamydes, a piece with which he was probably well acquainted, we meet “Enter Rumour running,” and this may have been in his mind when he was writing the Induction to 2 Hen. IV. In his other plays also he personifies both *rumour* and *report*, as in

“That pitiful Rumour may report my flight,
To console thine ear. Come night, end day;
For with the dark, poor thief, I'll steal away.”

All's Well, iii. 2.

He may also have had these lines of Phaer's Virgil in his mind:—

“At night she [Fame] walks, nor slumber sweet doth take
nor never sleeps,
By day on houses' tops she sits, and gates or towers she
keeps,
On watching-towers she climbs, and cities great she makes
aghast,
Both truth and falsehood forth she tells, and lies abroad
doth cast.”

We may, then, fancy Juliet to suppose that Rumour was on the watch to detect and expose her, and she wishes that the gloom may be so intense that her eyes must wink perforce, and so Romeo may leap to her arms unseen, and their union remain undivulged. There may also have been intended a play on the names Rumour and Romeo, like "My conceal'd lady to our cancell'd love" (iii. 3). As Shakespeare undoubtedly knew French, he may have had these lines of Marot in his mind:—

"Car noire Nuict, qui des amants prend cure,
Les couvrira de sa grand robbe obscure ;
Et si rendra cependant endormis
Ceux qui d'Amour sont mortelz ennemis."

Eleg. xi.

"Till strange Love grow bold,
Think true love acted simple modesty."

Rowe, who has been followed by all, reads 'grown,' and he probably was right. Still, when we consider the joyous perturbation of Juliet's mind, there may be an asyndeton, and she may be speaking *allo staccato*. I have therefore, in my Edition, left the text unaltered.

Sc. 3. "A gentler judgement vanish'd from his lips."

I have never met with any sense of 'vanish' but its ordinary one, which certainly will not suit here. We should therefore, I think, read *issued*, or some word of similar meaning. It is curious that Massinger seems to have taken 'vanish'd' on Shakespeare's authority. "Upon those lips from which those sweet words *vanish'd*" (Reneg. v. 5). We have, however, in Lucrece:—

"To make more vent for passage of her breath,
Which thronging through her lips, so *vanisheth*
As smoke from *Ætna*, that in air consumes."

But the breath is material.

"Taking thy part he rush'd aside the law."

Would not *push'd* be better? as in

"But that the scrambling and unquiet time
Did *push* it out of further question."

Hen. V. i. 1.

“But Romeo may not: he is banished.

This may flies do, while I from this must fly;
And sayest thou yet that exile is not death?”

The folio, which gives the best text here, erroneously puts the first of these lines after the third. The 4tos of 1599 and 1609 add most unnecessarily:—

“Flies may do this, but I from this must fly;
They are free men, but I am banished,”

which seems to have been an earlier form of the two preceding lines. See on L. L. L. iv. 3.

Sc. 5. “Art thou gone so? my lord, my love, my friend.”

So the first 4to, which, with Mr. Dyce, I follow. The other editions read:—

“Art thou gone so? love, lord, ay husband, friend.”

“Which you *do* weep for.—Feeling so the loss.”

“Villain and he be many miles asunder!

God pardon *him*! I do with all my heart.”

I have placed a (!) at the end of the first line; for Juliet is evidently speaking here in the ambiguous manner of her subsequent speeches. She means an indicative, but wishes her mother to understand her in the optative mood. The editors of the last century, not understanding this, have without any authority changed ‘be’ to *are*. In the next line *him* was added in the 2nd folio. I should be inclined to make an *Aside* of ‘I do with all my heart,’ as she pretends to plan his death. In the Globe Shakespeare the first line is made an *Aside*.

“My poor heart is so for a kinsman vex’d.”

Both 4tos and folio—followed by all the editors—read ‘Is my poor heart,’ connecting it with the preceding ‘dead.’ It is manifest they did not understand the ambiguous language of Juliet.

“To wreak the love I bore my cousin *Tybalt*.”

The necessary addition was made in the 2nd folio.

“When the sun sets the earth doth drizzle dew.”

The undated 4to reads *air*, and to talk of the earth drizzling dew appears no doubt to be absurd; but expressions as incongruous occur in these plays, and we have in Lucrece “But as the *earth* doth *weep*, the *sun* being set.”

“But fettle your fine joints ’gainst Thursday next.”

I cannot conceive why the editors all read *settle*; for ‘fettle,’ *i. e.* prepare, make ready, is the reading of the 4tos and folio.

“But sells his team, and *fettleth* to the war.”

Hall, Sat. iv. 6.

“They to their long hard journey *fettling* them.”

Silvester, Maiden’s Blush.

“God’s bread! it makes me mad; day, night, hour,
tide [time],

Work, play, alone, in company, still my care

Hath been to have her match’d, and having now provided

A gentleman of noble parentage.”

So I arrange this passage, in accordance with the old editions, except the first 4to, the reading of which is different, and is not verse at all. I omit ‘time’ as injurious to the symmetry of the language; for the words in the first two lines run, as will be seen, pairwise. It may have been a marginal note explanatory of ‘tide.’ As to the last line but one being of six feet, three such have already occurred in this scene.

“Oh! he’s a lovely gentleman, *in sooth*.”

“Or else beshrew them both.—Amen!—What *to*?”

ACT IV.

Sc. 1. “And I am nothing slow to slack his haste.”

Collier’s folio, mistaking the sense, reads ‘*something*.’ ‘To’ is, so as to, that I should. Editors have not understood it.

“Be borne to burial in thy kindred’s grave.”

This line, which is superfluous, is in all the old editions. See on iii. 3.

Sc. 3. “Romeo, I come! this do I drink to thee.”

This is the reading of the 4to 1597; the other editions read,

“Romeo, Romeo, Romeo, here’s drink. I drink to thee.”

Sc. 4. “Nurse. Go, go, you cotquean, go.”

Singer was most certainly right in giving this speech to *Lady Cap.*; for the Nurse was hardly present.

Sc. 5. “Dead art thou, *dead*—alack! my child is dead.”

In this I find I had been as usual preceded by Theobald.

“Peace, ho, for shame! confusion’s cure lives not.”

All the old editions read *care*. Theobald made the correction.

“For though some nature bids us all lament.”

For ‘some’ the 2nd folio reads *fond*.

“Faith, we may put our pipes up and be gone.”

The originals read ‘put up.’

ACT V.

Sc. 1. “If I may trust the flattering eye of sleep.”

The 4to 1527 reads thus; the others and the folio ‘*truth* of sleep,’ in which I can see no sense, while the former seems to be justified by

“Full many a glorious morning have I seen

Flatter the mountain-tops with sovereign *eye*.”

Son. xxxiii.

In both places *flatter* seems to mean cheer, enliven. ‘Eye’ is, as in “eye of green” (Temp. ii. 1), look, glance; “Yon grey is not the Morning’s eye” (iii. 5).

“Need and oppression starveth in thy eyes.”

Pope read *stareth*, after Otway; rightly, I think.

Sc. 3. "Under yond' yew-trees lay thee all along."

The 4to 1597 reads 'Under *this* yew-tree;' the others 'Under yond' *young* trees. Further on they all read 'As I did sleep under this *young* tree here.' There can be little doubt that *yew* was the poet's word; it is not so easy to decide between *tree* and *trees*; but I prefer the former.

"And in despite I'll cram thee with more food."

Perhaps the poet's word was *requite*.

"Why art thou yet so fair? I will believe,
Shall I believe that unsubstantial Death is amorous?"

We have here plainly two various readings got in by mistake. (See above, iii. 3.) I agree with those who reject the first.

"This is thy sheath; there rest and let me die."

The reading 'rest,' for *rust* of the editions, is deduced from 4to 1597.

"What fear is this which startles in *our* ears."

So I read with Johnson for *your*.

"Look and thou shalt see."

'Look *here*' would have more melody.

"Seal up the mouth of outrage for a while."

The reading of Collier's folio, *outcry*, seems preferable. It occurs a little before in this scene.

HAMLET.

ACT I.

Sc. 1. " *With* what we two nights have seen."

"Of unimproved mettle hot and full."
I prefer 'inapproved,' of the 4to 1603.

"Did squeak and gibber in the Roman streets
As stars with trains of fire and dews of blood,
Disasters in the sun."

One line at least, as Malone also saw, has been lost after the first. Perhaps for 'disasters' we might read *distempers*:
"distemperature of the sun" (1 Hen. IV. v. 1).

Sc. 2. "And what make you from Wittenberg, Horatio?"

I suspect that here and in a following line, and in ii. 2, we should read 'makes,' with an ellipsis of *be*. The answers seem to indicate it.

"Take thy fair hour, Laertes. Time be thine,
And thy best graces; spend it at thy will."
I think we should read '*my* best' for the sake of sense.

"*Mine* do I impart toward you. For your intent."

"He was a man, take him for all in all . . .
I shall not look upon his like again."

There is an evident aposiopesis here.

Sc. 3. "Forward not permanent, sweet *but* not lasting."

The metre requires the addition of a syllable. In the next line the folio omits 'perfume and'—a clear proof of the omissions made by printers.

"The friends thou hast and their adoption tried."

The more appropriate term would seem to be *adaption*.

“Are of a most select and generous chief in that.”

This is not sense; so some read

“Are most select and generous, chief in that.”

Steevens read *choice* for ‘chief;’ and I have adopted his reading. The more appropriate term, however, would have been *taste*.

“Or—not to crack the wind of the poor phrase

To wrong it thus—you’ll tender me a fool.”

This—with the omission of *To*, which had probably been effaced in the MS.—is the reading of the 4tos, and is most probably correct. (Introd. p. 79.) The editors of the folio, not seeing any sense in ‘Wrong,’ read ‘Roaming,’ which makes no sense at all; neither indeed does ‘To wrong’ make a very good one. We might read—supposing the allusion to be to a horse—*To run*, as in “You run this humour out of breath” (Com. of Err. i. 1). In King John (ii. 1) we have ‘roam’ for *run*.

“Breathing like sanctified and pious bonds.”

Theobald, who is usually followed, read *bawds* for ‘bonds;’ but surely *bawds* could not with any propriety be called ‘sanctified and pious.’ The truth is, the poet’s word was ‘bonds,’ but the editors have not understood it, Singer, for example, calling it *nonsense*. The whole passage is merely a poetic periphrasis of seduction under promise of marriage; and had the word been *Sounding*, not ‘Breathing,’ there would probably have been no mistake.

“Have you so slander any moment leisure.”

Collier’s folio reads *squander*, which may be right; but we have “She slanders so her judgement” (Cymb. iii. 5), and “To slander music any more than once” (Much Ado, ii. 3). In ‘any moment leisure’ the structure is perfectly correct.

Sc. 4. “The King doth wake to-night, and takes his
rouse,
Keeps wassail, and the swaggering upspring
reels.”

Here 'wake' is like *watch* (see Macb. ii. 2), sits up late. In the next line I would for 'swaggering' read *staggering*. 'Upspring' is probably used collectively for the risers from the table, a mode of expression not yet obsolete. "The space was filled by the *in-rush* before he had time to make his way out."—Mrs. Gaskell, *Sylvia's Lovers*, ch. xii.

"The dram of eale

Doth all the noble substance, of a doubt

To his own scandal . . .—Look, my lord! it comes."

This passage is not in the folio. As in 4to 1604, where it occurs, we have in ii. 1 'a deale' for 'a devil,' I here read *evil* for 'eale;' in both cases *vi* may have been written like *a*; and for 'of a doubt,' which is to be found nowhere else, *out o' doubt*, or perhaps 'out of a doubt:' some read *often dout*. The sentence, we may see, is not complete, and it should also be recollected that the language of the whole of the speech is involved, as if the speaker was thinking of something else, and merely talking against time.

"Making night hideous and we fools of nature."

Grammar would require *us* for 'we.'

Sc. 5. "Hear what?—I am thy father's spirit."

The repetition of *Hear* from preceding line seems necessary. Omissions of this kind are not unfrequent.

"And for the day confin'd to fast in fires."

Heath proposed *lasting* for 'fast in,' but, I think, with a loss of vigour, if a gain of correctness. 'Confin'd' may here signify limited, restrained. See on M. for M. iv. 3.

"That roots itself in ease on Lethe wharf."

The folio reads *rots*, which Mr. Dyce adopts.

"Of life, of crown, of queen, at once despatch'd."

So the originals read, except 4to 1603, which has *depriv'd*, perhaps a better reading. 'Despatch'd,' which seems to be more forceable, is to be taken in the sense of *dépêché*, Fr., hurried away, and 'of' in its original sense of from.

“Cut off even in the blossoms of my sin.”
Better to read ‘blossom’ and ‘sins.’

“O horrible! O horrible! most horrible.”

Beyond question, as Johnson saw, this exclamation belongs to Hamlet. *Ham.* and *Ghost* had been effaced.

“But come; *swear* here, as before, never, so help you Mercy.”

The sense demands *swear*.

ACT II.

Sc. 1. “That they do know my son, come you more nearer;

Than your particular demand will touch it.”

By punctuating thus, and recollecting that ‘Than’ is *then*, we remove all difficulty.

“You must not put another scandal on him,
That he is open to incontinency.”

For ‘That’ we must read *Than*. Introd. p. 68.

“To speak of horrors—he comes *in* before me.”

The addition of *in*, besides improving the metre, adds greatly to the force and vivacity of the passage.

“As he would draw it. Long *time* stay’d he so.”

Sc. 2. “Pleasant and helpful to him.—Ay, amen.”

The folio omits ‘Ay;’ I read ‘*Amen*, amen,’ as the metre requires.

“Both to my God, one to my gracious King.”

So the folio reads; the 4tos, more simply, have *and* for ‘one.’

“ My news shall be the fruit to that great feast.”
 So the 4tos properly read ; the folio has *news* for ‘ fruit.’

“ If I had play’d the desk or table-book.”
 Perhaps *ply’d*, as pretending to be occupied. In Tit. Andron. v. 2, the 4tos read ‘ *ply*,’ the folio ‘ *play* my theme.’

“ And we all wait for.—Do you think ’tis this ? ”
 The originals read ‘ all we.’

“ *To* mark the encounter. If he love her not.”

“ Being a good kissing carrion.—Have you a daughter ? ”
 Warburton for ‘ good ’ read *god*, which alone makes sense. We have “ common-kissing Titan ” (Cymb. iii. 4). Malone also quoted from King Edward III. :—

“ The freshest summer’s-day doth soonest taint
 The loathed carrion that it seems to kiss.”

“ But not as your daughter may conceive.”
 The 4tos omit ‘ not,’ which was supplied by the folio, and is indispensable.

“ Little eyases that cry out on the top of question.”
 This is hard to understand ; but there is no reason to suspect any corruption of the text. The allusion seems to be to the loud shrill tones of the children in acting.

“ Like to some boy, that acts a tragedy,
 Speaks burly words and roars out passion.”
 Marston, Ant. and Mel. II. iv. 5.

“ I know a hawk from a handsaw.”
 The proper word is *hernshaw* ; but the phrase may, as was not unusual, have undergone a change.

“ The first row of the *Pons Chanson* will show you more.”
 What ‘ *Pons Chanson* ’ is, no one has divined. Editors

therefore read 'pious chanson,' meaning the ballad of Jephtha and his daughter.

"May be the devil and the devil has power."

For the first 'the devil,' 4to 1604 reads *a deale*; so the reading was probably 'a devil,' which is best.

ACT III.

Sc. 1. "Niggard of question; but of our demands
Most free in his reply."

Warburton transposes 'niggard' and 'most free;' and certainly, unless the poet forgot himself, he was by no means 'niggard of question;' and 'niggard' would also accord better than 'free' with 'of demands.' It might be better to read *to* for 'of,' as these words were often confounded.

"Good gentlemen, give him a further edge."

Here 'edge' seems used in a peculiar sense, as the substantive of *egg*, to urge, incite.

"Affront Ophelia. Her father and myself [lawful espials]."

As 'lawful espials' is only in the folio, injures the measure, and is not necessary, I would omit it.

"Or to take arms against a sea of troubles."

Though we meet in Shakespeare with incongruities as great as this, I incline to read for 'sea' *siege*, my own conjecture, as well as Pope's. We have "All sores lay siege" (Tim. iv. 3), "Sickness did lay siege" (M. N. D. i. 1), and several other expressions; and this is almost a solitary instance of the figurative use of 'sea' by our poet. *Assay*, or *assays*, for 'a sea,' has also been proposed, "Galling the gleaned land with hot *assays*" (Hen. V. i. 2); and it may have been the poet's word. If so, I should incline to read *the assay*.

"With a bare bodkin? Who would these fardels bear."

This is the reading of the folio, which I retain. 'These,'

which gives much force to the expression, refers either to the evils he had enumerated, or is, as is so frequently the case, used in a general indefinite sense.

“*In the undiscover'd country from whose bourne
No traveller returns.*”

If any one refuses his assent to this very slight addition to the text, and which for the first time gives it sense, I must leave him to his own devices. Introd. p. 57.

“*Ye heavenly powers, restore him !*”

Sc. 2. “*And the very age and body of the time his form
and pressure.*”

As ‘age of time’ seems not to be a very correct expression, we might feel inclined to read *world* for ‘time,’ but no change is required ; *time* is the age, the world, and so ‘age of the time’ may signify period of the world, the then state of society. M. Mason read *every* for ‘the very.’

“*And crook the pregnant hinges of the knee.*”

I see not what ‘pregnant’ can mean here. It might be better to read *pliant*, or some such word.

“*Even with the very comment of thy soul.*”

So the 4tos properly read ; the folio has *my* for ‘thy.’

“*So long ? Nay, then, let the Devil wear black ; for
I'll not have a suit of sables.*”

When the critics shall have proved—which they have not done yet—that a dress trimmed with sable was called ‘a suit of sables,’ I will grant that Hamlet did not mean mourning, and that the negative is not needful. The passage, as I now give it, answers to the vulgar phrase, “The Devil may wear black for me.”

“*Marry, this is miching malicho.*”

For ‘miching malicho,’ which is nonsense, I read *mucho malhecho* Sp., *i. e.* very ill-done.

“For women fear too much ; even as they love.”

A line riming with this is lost.

“So you must take your husbands.”

So the 4to 1603 reads, with an evident allusion to the Marriage Service. The others and the folio have *mistake*.

“On my rais’d shoes.”

So Steevens read. The folio has *rac’d*, the 4tos *raz’d*.

“A very, very paiock.”

For ‘paiock’ Pope read *peacock* (the usual reading), Theobald *paddock*, Blakeway *puttock*. I agree with Theobald, as the King is afterwards called a paddock, and there is probably an allusion to the poisoning. *Puttock* is favoured by “I chose an eagle and did avoid a puttock” (Cymb. i. 2).

“If my duty be too bold, my love is too unmannerly.”

Tyrwhitt proposed ‘be *not* too bold. I read, ‘If my duty be too bold, my love [is] too unmannerly . . .’

“Govern these ventages with your fingers and your thumb.”

“And do such bitter business as the day
Would quake to look on.”

The 4tos, followed by editors in general, join ‘bitter’ with ‘day.’ See Intro. p. 61.

Sc. 3. “Though inclination be as sharp as *it* will.”

Sc. 4. “I’ll silence me e’en here.”

The 4to 1603 reads, “I’ll *shrowd* myself behind the arras.” Hanmer and Hunter read ‘*sconce* me,’ and we have, “I’ll *ensconce* me behind the arras” (Mer. Wives, iii. 3). Still no change is required.

“A slave that’s not *a* twentieth part the tithe.”

“ *Enter Ghost in his night-gown.*”

I have given this stage-direction from the 4to 1603, as it is quite incongruous to suppose that the Ghost appeared in armour in a room of the palace; and as Hamlet says, “My father in his *habit* as he lived!” As the Ghost makes but one short speech, I think, if it could be so managed, it would be more psychologic and effective for him to remain invisible, except to Hamlet mentally, and his voice only be heard by the audience.

“Lest with this piteous action you convert
My stern effects.”

I read, with Singer, *affects*. See on Meas. for Meas. iii. 1.

“That monster Custom, who all sense doth eate
Of habits, devil is angel yet in this.”

The verb ‘eate’ here could never have come from the poet’s pen; for it makes pure nonsense. I read *create* with the greatest confidence, of which the two first letters must have been effaced in the MS. We have an exact parallel in *smell*, ‘all’ (Tim. i. 2). See also on All’s Well, i. 1, ii. 1. ‘Sense’ seems here, as in M. for M. iv. 4, to signify kind, manner, way.

“And either master the Devil or throw him out.”

So 4to 1604, but omitting ‘master;’ while 4to 1600 and the undated omit ‘either.’ Malone read *curb* for ‘master’—a most needless alteration.

“One word more, good *my* lady.”

“Would from a paddock, from a bat, a gib.”

I read *gib-cat*, as ‘gib’ never occurs alone. We surely would not say *a tom* for a tom-cat, *a jack* for a jackass, a jackdaw, etc. See Introd. p. 58.

ACT IV.

Sc. 1.

“*So haply Slander,*

Whose whisper o’er the world’s diameter,” etc.

The happy supplience of Theobald, universally adopted with the change of his *for* to *so*.

Sc. 3. " Pays homage to us—thou mayest not coldly
set *by*."

Sc. 4. " I'll be with you straight. Go on a little
before."

" But greatly to find quarrel in a straw."

'But' here is somewhat ambiguous. We may take it as yet, nevertheless, or in its original sense of save, except; in which last case 'to find' would be finding.

Sc. 5. " Which bewept to the grave did not go."

Pope, who has been generally followed, struck out 'not'; but though the printers often omitted the negative (as once already in this play) they rarely added it. We have, however, an instance in *Much Ado*, iii. 2, and it might be better to suppose the same to be the case here. We might also read '*unw*ept,' which occurs in *Rich. III.* ii. 2, or, as I have done, '*unbew*ept,' as the initial *un* is at times omitted. See on *Cymb.* i. 7.

" All from her father's death. And now, behold . . .
O Gertrude, Gertrude !"

'And now behold' is added from the 4tos. Punctuated as here it seems effective.

Sc. 7. " And not *gone* where I had aim'd them."

" As how should it *but* be so ? how otherwise ?
Will you be ruled by me ?—Ay, my lord."

It is manifest that *but* or *not* had been omitted. For 'Ay' we should read *I will*. See *Intro.* p. 68.

" But that I know love is begun by time."

I cannot make any good sense of this, and I suspect that 'time' may be owing to the same word lower down. The love spoken of seems to be that of children for parents, and possibly the word was *childhood*, *birth*.

“And then this ‘should’ is like a spendthrift sigh
That hurts by easing.”

All the original 4tos read ‘spendthrifts’ (the passage is not in the folio); but this reading must be wrong, for the allusion is evidently to the popular belief, not yet extinct, that every sigh consumes a drop of the blood, and so is injurious to life; ‘spendthrift’ is therefore to be taken in the sense of *wasting*. “With sighs of love that cost the fresh blood dear” (M. N. D. iii. 2), “Look pale as primrose, with blood-drinking sighs” (2 Hen. VI. iii. 2), “And stop the rising of blood-sucking sighs” (3 Hen. VI. iv. 4).

“As make your bouts more violent to that end.”
It might be better to read *And* for ‘As.’

“How *now*, sweet queen!”

This, the reading of 2nd folio, makes the line more euphous.

“There with fantastic garlands she did come.”
The 4tos, followed by the editors, read:
“Therewith fantastic garlands she did *make*.”

“Or like a creature native and indued.”

Perhaps it should be *inured*, as ‘indued’ takes *with*, not *unto*.

ACT V.

Sc. 1. “Woo’t drink up Esil? eat a crocodile?”

Those who maintain that ‘Esil’ is the acid of that name have not observed that ‘drink up’ means drink the whole of, and so could hardly be used of any liquid in the abstract. It is also to be observed that, at that time, eysel was used as a medicine:—

“Whilst, like a willing patient, I will drink
Potions of *eysel* ’gainst my strong infection.”

Son. cxi.

and further that, by association of ideas, ‘crocodile’ presupposes the mention of a river. The Yssel, a river of the Low

Countries, runs by Deventer and Zutphen, near which last place Sir Philip Sidney received his death-wound, and so the name Yssel may have been familiar to the English mind. I therefore have placed it in the text.

“*In an hour of quiet thereby shall we see.*”

Sc. 2. “*I folded up the writ in form of the other.*”

“For by the image of my cause I see
The portraiture of his. I’ll count his favours.”
It is best to read, with Rowe, ‘I’ll *court* his favour.’

“You will do it, sir, really.”
I incline to read *readily*.

“And yet but yaw neither.”
So 4to 1604. The others have *raw*.

“The most *fond* and winnowed opinions.”
I quite agree with those who read *fann’d*.

“*As* that I have shot an arrow o’er the house.”

“Stick fiery off indeed.”

In my Edition I most rashly read *Strike* for ‘Stick.’ In the language of the time *stick off* meant set off, show off, display:—

“Nor virtue shines more in a lovely face,
Than true desert is *stuck off* with disgrace.”

Chapman, Dedic. of *Batrach.*, etc.

“His lute still touch’d to *stick* more *off* his tongue.”

Id. Hymn to *Hermes*, 766.

Yet Chapman, in whom alone I have found it, may have adopted it from one of the 4tos of this play. See on *Rom.* and *Jul.* iii. 3.

“I do not fear it; I have seen you both.—
But since he’s better’d, we have therefore odds.”

If he (*i. e.* Laertes) was bettered, in the ordinary sense of the word, how could the odds lie against him? *You're* would give better sense than 'he's;' but it does not satisfy me. A line has evidently been lost, and the latter part may be addressed to the Queen. The lost line may have been something like this: "'Tis true he did neglect his exercises." Hamlet had said (ii. 2) he had "foregone all custom of exercises." In my Edition I have made an *Aside* here to the Queen, who may have made a sign of dissent; but a speech of the Queen's to the same effect may have been what is lost.

"Come.—Another hit.—What say you?

[A touch a touch] I do confess."

With the 4tos I omit the bracketed words, as needless to the sense and injurious to the measure.

"Good madam . . .—Gertrude, *Gertrude*, do not drink."

This repetition of the name, which is required by the metre, adds, I think, much energy. The name is repeated in the same manner in iv. 5.

"As thou'rt a man! . . .

Give me the cup; let go; by Heaven I'll have it."

This appears to me to be the true punctuation.

OTHELLO.

ACT I.

Sc. 1. "A fellow almost damn'd in a fair wife."

The attempts made to give sense to 'wife' here are utterly ridiculous. I cannot see any objection to *life*, the reading of the sagacious Tyrwhitt. Here, as elsewhere, it may be observed 'damn'd' is merely to be damned, *i. e.* condemned, be odious, as a person of fair regular life must

be in the eyes of an Iago, who in fact says of Cassio's (v. 1)
 "He hath a daily beauty in his *life*, That makes me ugly."
 If the allusion be to the person of Cassio, we might read
face, *skin*, or some such word, as denoting effeminacy.

"Plague him with flies. Though that his joy be joy."

Perhaps the second 'joy' was suggested by the first instead of *high*, *bright*, or some other adjective.

Sc. 2. "Abus'd her youth with drugs or minerals
 That weaken motion."

I read with Hammer *waken*, for that was the object of philtres. 'Motion' is emotion, desire. In the next scene we have "To cool our raging *motions*, our carnal stings," and "mixtures powerful o'er the *blood*."

Sc. 3. "As in these cases, where the aim reports,
 'Tis oft with difference."

The 4tos read 'they aim;' but the reading of the folio gives a more simple sense. 'The aim' is conjecture.

"And prays you to believe him."

It has been proposed to read *relieve*, which seems to make better sense, and which I adopt.

"Sans witchcraft could not *be*."

"I won his daughter *with*."

Duke. "To vouch this is no proof," etc.
 The folio makes this part of Brabantio's speech.

"That I have passed." * *

We might add *with his demands complying*.

"The rites for which I lov'd him are denied me."

Is not this—whether we read 'rites' or 'rights'—rather indelicate coming from the lips of Desdemona?

"Lovers can see to do their amorous *rites*
By their own beauties."

Rom. and Jul. iii. 2.

"The great prerogative and *rites* of love,
Which as your due time claims, he does acknowledge."

All's Well, ii. 4.

"And with lascivious petulancy [she] sew'd
For hymeneal dalliance, marriage *rights*."

Marston, What You Will, iii. 1.

Juliet might, to herself, speak of the "amorous *rites*," but for Desdemona to do so before the Senate of Venice! impossible. Would it not, then, be better to read *parts*? She had just said that it was "for his honours and his valiant *parts*" she loved him.

"Not to comply with heat the young affects
In my defunct, and proper satisfaction;"

The reading of Upton, Gifford, Singer, Dyce, etc., is

"Not to comply with heat (the young affects
In *me* defunct) and proper satisfaction,"

and in proof of the validity of this punctuation Gifford quotes from Massinger:

"And though the *youthful heats*,
That look no further than your outward form,
Are long since *buried in me*."

Bondman, i. 3.

I have no doubt that Massinger had the present passage in view, and understood it in the same way as these critics; and still there might be a printer's error in it of which he was not aware. (See on Rom. and Jul. iii. 3.) But can any one produce a single instance of Shakespeare's thus interposing a parenthesis between two substantives connected by a *copula*, or forming a sentence like that in the parenthesis? and what can be more rugged and disjointed than the whole passage as thus arranged? Would not the following not very violent corrections make the whole more Shakespearian and more harmonious?

"Not to comply with heat *of* the young affects,
In my *distinct* and proper satisfaction."

'Affects,' as Johnson rightly observed, is *passions*, not

affections, and Othello styles them 'young,' either as they were new in him, and had not been gratified, or as belonging chiefly to youth.

"For herself she's past
These *youthful heats*."

Fletch. Sea Voyage, ii. 2.

'*Distinct* and proper' means separate and peculiar. *Distinct*, the correction of 'defunct,' I regard as nearly certain. Its meaning here is separate.

"Sheds stuff'd with lambs and goats, distinctly kept,
Distinct the biggest, the more mean distinct,
Distinct the youngest."

Chapman, Odyss. ix. 34.

"He has a person and a smooth dispose
To be suspected."

I do not clearly see the sense of 'dispose' here, perhaps we should read *discourse*.

ACT II.

Sc. 1. "A Veronesè, Michael Cassio."

This is another instance of the poet's negligence or forgetfulness; for in the first Act he had called him a Florentine. Though the metre is perfect, it might be better to insert *nam'd* or *one*. As in the old copies 'Veronese' is spelt *Veronessa*, Malone thought it was the ship that was so called; but that is not likely.

"Thanks you, the valiant of this warlike isle."

The reading of the folio, with 'this' for *the* from the 4tos, which read '*worthy* isle.'

"And in the essential vesture of creation
Does bear all excellency."

This is the reading of the 4to; the folio reads in the second line, 'Does tyre the ingenieur,' of which it seems almost impossible to make any good sense. 'The essential,' etc., means person, body, form.

"If this poor trash of Venice, whom I trace
For his quick hunting, stand the pulling on."

This is the reading of the folio; the 4to 1622 has *crush* for 'trace;' and Warburton, followed by Steevens, Singer, and Dyce, read *brach* for 'trash.' These last-named critics read the whole line thus: "If this poor *brach* of Venice whom I *trash*." "The jingle," Steevens says, "being in Shakespeare's manner." Now to this I object—first, that this was not Shakespeare's manner, for the apparent instances of it are mostly printers' blunders; and secondly, that Roderigo did not require to be *trashed* or checked 'for his quick hunting,' for he was always hanging back and ready to give up the chase till urged on by Iago. This last objection also applies to 'trace' in the sense of follow or accompany.

"Can *trace* me in the tedious ways of art,
Or hold me pace in deep experiments."

1 Hen. IV. iii. 1.

It would also apply, though in a less degree, to *train*, which would yield a tolerable sense. On the whole, I think that Iago's words may have been *praise*, which would suit his sneering ironical tone. As to 'brach,' though we frequently find it used of a woman, I believe it was never applied to a man.

Sc. 3. "And passion having my best judgement collied."

The reading *quelled*, approved by Collier, is not so absurd as Singer thinks it.

"In night and on the court and guard of safety."

This is the reading of all the old copies. Malone read 'of guard and safety,' making the necessary transposition.

"Probal to thinking."

As I have never met with the word 'Probal' elsewhere, I think it may be a mere misprint for *probable*.

"As the free element[s]."

It is the air that is meant, which was called 'the element.' See on Tw. Night, i. 1, and on Temp. v. *ad fin*.

ACT III.

Sc. 3. "Save that they say the wars must make examples
Out of her best."

There is an error either in 'wars' or in 'her,' and perhaps the simplest correction is to read *war*. For 'her' Rowe, who is usually followed, read *their*. Singer reads *the*.

"My lord, for aught I know. . .—What dost thou think?
Think, my lord?—Think, my lord! By Heaven he echoes me."

"It is the green-eyed monster which doth mock
The meat it feeds on."

This is the reading of the old copies. Southern and Hammer read *make* for 'mock,' which appears to me to be indubitable; for this is the very thing which jealousy does—witness Ford and Leontes—while I cannot see how jealousy, which is given to anything rather than mockery, should mock its food. Singer and Dyce, however, retain 'mock,' but without giving any explanation.

"I slept the next night well, was free and merry."

So the 4tos and the editors read; the folio inserts *fed well* after 'well,' which may be right, as six-foot lines abound in this play. With Singer I have therefore retained it.

"If it be that or any that was hers."

Both 4to and folio read 'it was hers;' the 2nd folio '*if* it was hers.' It has been justly observed that the printer took *y^t* (the abbreviation of *that*) for *it*.

"Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er keeps retiring ebb, but keeps due on."

The first 'keeps' was plainly produced, in the usual way, by the second. Pope read *feels*, which was afterwards found in 4to 1630, and is now generally received. Southern had read *knows*, which seems equally good; and the same is the reading of Collier's folio. I doubt much, however, if the

original word was not *makes*, which I have given, corresponding with 'keeps' in not personifying. *Feels* is evidently a conjecture in 4to 1630, as well as by Pope, as having some resemblance to 'keeps;' but in these cases no resemblance need be sought. (See Introd. p. 65.) For 'icy' Singer reads *yesty*, most needlessly.

Sc. 4. "A frank one.—You may, indeed, say so."

I have given it in my Edition 'A frank one *too*;' but no addition was necessary. I made an error for the sake of metre, and, I think, weakened the passage.

"Fetch me that handkerchief; my mind misgiving
me . . ."

"For let our finger ache, and it indues
Our other healthful members even to that sense
Of pain."

[Perhaps the word the poet wrote was *induces*.]

ACT IV.

Sc. 1. "Who having, by their own importunate suit
Or voluntary dotage of some mistress,
Convinced or supplied them cannot choose
But they must blab."

In the third line I think that for 'convinced or' we should read 'convinc'd *her and*;' the confusion of 'or' and *her* was easy: *and* must of course be added to get sense. See Introd. p. 6

"I never knew *a* woman love a man so."

Sc. 2. "Nor send you out of the way?—Never, *my lord*."

"Had it pleased Heavens
To try me with afflictions, had they rained."

The 4to reads 'had *he ruin'd*.' 'Heavens is frequently used instead of Heaven.

“A fixed figure for the Time of scorn
To point his slow unmoving finger at.”

This is the reading of the 4to; the folio has ‘The’ for ‘A,’ and ‘*and* moving’ for ‘unmoving.’ For ‘Time’ Rowe, who is generally followed, read *hand*; for ‘slow unmoving’ Mason read ‘*slowly* moving;’ Hunter read ‘*of* the Time for scorn.’ I, however, see no need of change. ‘The Time of scorn’ is the scornful age or world, a frequent sense of ‘time;’ and we should print “To point his slow—unmoving finger at,” the latter term being a correction of the former.

“Made to write whore upon? What *sin* committed?”

So also in two succeeding lines of this speech, and in all a syllable is wanting. It is really amazing how such an omission—destructive alike of energy and of metre—could not only have been made by the printer, but remain unnoticed by all the editors. As *sin* is wanting in both 4to and folio, it is clear that the former was printed from the latter, and not from a MS. In the last line I read ‘hear *of* it.’

Sc. 3. “And bade me to dismiss you.—*To* dismiss me!”

“She was in love, and he she lov’d prov’d mad
And did forsake her.”

For ‘mad,’ which is certainly wrong, Theobald read *bad*, and I think he was right. ‘Proved bad’ answers to our present *turned out bad*. Regarding *bad* as rather low and trivial, I read in my Edition *false*, as that is the term in the ballad. I thought ‘mad’ might have been suggested by ‘maid’ in the preceding line.

ACT V.

Sc. 1. “And your unblest fate hies; strumpet, I come.”

As ‘hies’ is always, as far as I am aware, followed by some qualifying term, I add *on* or with the 4to, ‘apace.’

Sc. 2. “Put out the light, and then . . . put out the
light!”

I adopt this punctuation of Warburton's. He was going to say something further, but he stops, and contents himself with repeating his words.

“Should I repent me : but once put out thine.”

So the 4to ; the folio for ‘thine’ has ‘thy light,’ which is far less effective.

“Oh, falsely, falsely murdered !”

It would not be possible, in the whole compass of poetry, to find a more glaring absurdity than this of making Desdemona speak after she had been smothered.

“Like the base Indian threw a pearl away
More worth than all his tribe.”

The folio reads ‘Iudean,’ and there has been great controversy on the subject. In any case the allusion is unknown.

“Their medicinal gum.”

The reading of the 4to ; the folio has ‘medicinable.’ Mr. Dyce doubts if at that time ‘medicinal,’ with the accent on the penult, was in use ; but this place might seem to prove it, and it may be so pronounced also in W. Tale, ii. 3. (See my note on Milton's Sam. Ag. 627.) In it the French and not the Latin accentuation was followed.

“Where a malignant and a turban'd Turk.”

Perhaps here, as elsewhere, ‘Where’ has taken the place of *When*.

JULIUS CÆSAR.

Act I.

Sc. 1. "But if you *should* be out, sir, I can mend you."

For a similar omission, also injurious to the metre, see on Twelfth Night, ii. 5.

Sc. 2. "That her wide walls encompass'd but one man."

The folio has *walks*; the obvious correction is from Collier's folio.

"What you would work me to I have some aim *of*."

"From that it is disposed *to*; therefore 'tis meet."

Sc. 3. "In favour's like the work we have in hand."

'In' is the necessary correction of *Is* of the folio. See on K. John, iv. 2.

Act II.

Sc. 1. "Is not to-morrow, boy, the first of March?"

The correction of Theobald, *Ides*, has been universally and properly adopted; for 'first' *must* have been a printer's error.

"Brutus, thou sleepest: awake! Such instigations
Have been often dropped where I took them up."

"*Speak, strike, redress!*—Am I entreated *then*?"

"Sir, March is wasted fifteen days."

Theobald read *fourteen*, which was the exact number; but the error was the poet's.

"No, not an oath. If not the face of men."

Warburton read *fate*, which Singer justifies; Mason *faith*.

“When Cæsar’s head is off.—Yet I *do* fear him.”

Sc. 2. “Fierce fiery warriors *did* fight upon the clouds.”

“Horses do neigh, and dying men did groan.”

The context demands the past tense here also. The 2nd folio properly therefore read *did* for ‘do.’ See on Mer. of Ven. ii. 3.

“We were two lions, litter’d in one day.”

‘Were’ is Theobald’s correction of *hear* of the original. Upton read equally well, *are*.

“For tinctures, stains, relics, and cognizances.”

I am rather dubious of ‘stains;’ as the meaning is not clear.

Sc. 4. “The heart of woman is. O Brutus, *Brutus!*”

ACT III.

Sc. 1. “These couchings and these lowly courtesies
Might fire the blood of ordinary men.”

As, so far as I know, the subs. *couching* does not occur anywhere else, we might read, with Hanmer, *crouchings*; for nothing is more common than the omission of a letter by the printer. Singer, however, quotes from Huloet, “*Cowch* like a dogge, Procumbo;” and we may see a reference to the dog in the whole speech. For *fire* I would read *stir*.

“To you our swords have leaden points, Mark Antony;
Our arms in strength of malice, and our hearts
Of brother’s temper do receive you in *them*.”

As the second line does not make sense, we may either, with Capell, read *no* for ‘in,’ or, deeming the error to lie in malice, substitute *friendship*, or some other word.

“A curse shall light upon the limbs of men.”

Johnson, followed by Dyce, prefers *lives*. I do not see much to be gained by the change.

“Passion I see is catching; from mine eyes.”
For ‘from’ the 2nd folio properly read *for*.

Sc. 2. “Cæsar has had great wrong.—Has he, *my* masters?”

“Read the will. We will hear it Antony;
You shall read us the will. *Read* Cæsar’s will.”

“For I have neither writ, nor words, nor worth.”
The 2nd folio properly read *wit*, i. e. mental power.

ACT IV.

Sc. 1. “One that feeds
On objects, arts, and imitations,” etc.

I see no objection to this line; but Theobald read, and Dyce approves of, ‘*abject* arts.’

“Our best friends made, our means stretch’d to the
utmost.”

I most willingly adopt this excellent addition of Malone’s, which is every way to be preferred to the usually adopted reading of the 2nd folio, “*and our best means stretched out*.” Of Malone’s reading Mr. Collier says, “which is not only a bad verse, but is supported by no authority,” as if the 2nd folio was an authority! And “a bad verse!” Mr. Collier has strange ideas of metre.

Sc. 3. “*Yet* let me tell you, Cassius, you yourself.”

Some read ‘*And* let me;’ but ‘*Yet*,’ in which I had been anticipated, seems preferable.

“Brutus, *bay* not me.”

Theobald’s judicious correction; the folio has *baite*.

“Set in a note-book, learn’d and conn’d by rote
To cast into my teeth.”

The proper word is *his*, not 'my;' but it may be one of the poet's usual slips.

"Cicero one!—*Yes*; Cicero is dead."

"Came on refresh'd, new-aided, and encourag'd."

The reading of the folio is 'added.' Both Singer and Dyce agree in the correction.

ACT V.

Sc. 1. "*You* flatterers! Now, Brutus, thank thyself."

"This is my birthday; as this very day."

For 'as' we should, I think, read *at*, as I have done.

Sc. 2. "And sudden push gives them the overthrow."

It might be better to read 'And *a*,' or rather *A*. See on Temp. i. 2.

ANTONY AND CLEOPATRA.

ACT I.

Sc. 1. "To weep; whose every passion fully strives."

The 1st folio reads 'who;' the correction was made in the 2nd.

Sc. 2. "Must change his horns with garlands."

Both Southern and Warburton read *charge*.

"And, fertile every wish, a million."

Warburton's correction of 'foretel' of the folio.

"Saw you my lord?—No, lady."

So 2nd folio ; the 1st has *Save*.

“ Extended Asia from Euphrates, and
His conquering banners shook from Syria.”

“ Antony thou would’st say.—Oh, *no*, my lord.”

“ Oh ! then we bring forth weeds
When our quick minds lie still, and our ills told us
Is as our earing.”

‘Minds’ is Warburton’s correction of ‘winds.’ This confusion of *m* and *w* is not unusual. In King John (v. 7) we have, “And the siege is now against the *wind* ;” and in Cymb. (ii. 4) “Now *wingled* with their courages.”

“ And get her love to part.”

The usual correction, *leave*, is right. Two Gent. i. 1.

Sc. 3. “ Tempt him not so too far. I wish forbear.”

‘Wish’ here signifies recommend, advise. I think we should read ‘wish *you*,’ as it is always followed by its object when used in this sense.

Sc. 4. “ One great competitor.”

The proper word is *Our*. See on Cor. iii. 1.

“ Full surfeits and the dryness of his bones
Call on him for it.”

Collier’s folio reads *Fall*. I agree with it.

“ As we rate boys ; who being mature in knowledge.”
I read ‘*immature*,’ for the negative is required.

“ And the ebb’d man, ne’er lov’d till ne’er worth love,
Comes fear’d by being lack’d.”

Warburton, who has been generally followed, made the correction *dear’d*. But there is no such verb. I read *dear*. “I shall be lov’d when I am lack’d” (Cor. iv. 1). *Come* for

become occurs also in "so *came* I a widow" (2 Hen. IV. ii. 3).

"Goes to and back lacking the varying tide."

Theobald read justly *lackeying*. I read *fro* for 'back.'

"Both what by sea and land I shall be able
To 'front the present time."

I read '*With* what both.'

"To let me be partaker of."

Sc. 5. "For so he calls me—Now I feed myself
With most delicious poison—thinks on me,"
etc.

It is thus I would give force to the passage. The appeal to those present is feeble.

"And soberly did mount an arm-gaunt steed."

There can be no doubt that 'arm-gaunt' is a printer's blunder. The best correction seems to be that of Boaden and myself, *arrogant*; we might also read *ardent*, as we have "a hot and fiery steed" (Rich. II. v. 2); or *angry*, as in F. Q. i. 1, 1. I had, like M. Mason, conjectured *termagant*; but that term is never applied to an animal. In favour of *arrogant*, Singer quoted from the Arauco Domado of Lope de Vega

"Y el *caballo arrogante*, en que subido
El hombre parecia
Monstruosa fiera que seis pies tenia."

In Spanish, I may observe, *caballo arrogante* is simply a gallant, spirited horse. See Calderon, La Niña de Gomez Arias. II. There is not, as far as I know, any instance of the use of *arrogant* in this sense in English; and it would be a curious circumstance if Shakespeare had learned the Spanish sense of it.

ACT II.

Sc. 1. "Salt Cleopatra, soften thy wand lip."

I see no sense in 'wand.' Some editors read *wan'd*, taking perhaps the image from the moon. I have read *wanton*,

in the sense of soft, yielding like "the wanton rushes" (1 H. IV. iii. 1), "the wanton air" (L. L. L. iv. 3), which would also suit the metre better. I, however, strongly suspect that the poet's word may have been *tann'd*, spelt of course *tand*, so that a printer's error was very obvious. She is more than once called *gypsy*; she has "a *tawny* front" (i. 1); and she says of herself (i. 5.) that she is "with Phœbus' amorous kisses *black*." In Son. cxv. we have "*tan* sacred beauty;" and in Son. lxii.,

"But when my glass shows me myself indeed,
Beated and chopp'd with *tann'd* antiquity."

'Salt' is wanton, lascivious; perhaps from *salax*.

Sc. 2. "I should do thus.—Welcome to Rome.—*I* thank you."

"Your wife and brother
Made wars upon me, and their contestation
Was theme for you."

I am not satisfied with this passage. Perhaps for 'their' and 'you' we should read *your* and *them*, as I have done.

"If you'll patch a quarrel.
As matter whole you have *not* to make it with."
The negative was properly inserted by Rowe.

"Go to them; your considerate stone *am I*."

"Truths would be tales *only*,
Where now half-tales be truths."

Hanmer read '*but* tales;' Steevens '*as* tales;' Capell '*then* be tales.' We might also read '*mere* tales.'

"Or else he seeks us out.—Where lies he *now*?—
About the Mount Misenum.—What's his strength?—
By land great and increasing; but by sea
He is an absolute master."

I give 'By land' to Cæsar. See on As You Like it, ii. 1.

“ In her pavilion (cloth of gold of tissue).”

With Collier's folio I read *and* for 'of.' See Final Note to Comus in my Milton.

“ The silken tackle
Swell with the touches of the flower-soft hands,
That yarely frame the office.”

'Swell' (*sc.* with pride, *i. e.* are elate) no doubt makes good sense; but the words of North's Plutarch are "Others tending the tackle and ropes of the barge, out of which there came a wonderful sweet savour of perfumes, that perfumed the wharf's side." *Smell*, the reading of Collier's folio, is therefore probably right. In the last line 'the' should, I think, be *their*.

Sc. 3. " Would I had never come from thence nor you
Come thither."

" I see it in my motion, have it not in my tongue."
We should probably read *notion*, *i. e.* idea, mind.

" But near him thy angel
Becomes a fear."

Upton read *afear'd*, and, I think, rightly; a Fear was a source of terror, not an object of it. In the corresponding place of North's Plutarch the word is *afraid*.

Sc. 4. " We shall,
As I conceive the journey, be at Mount *Misenum*."

" Tawny-finn'd fishes."

Theobald's correction of 'tawny-*fine*' of the folio.

" Ram thou thy fruitful tidings in mine ears,
That long time have been barren."

I adopt without hesitation the excellent correction of *Rain* for 'Ram.' " Rain sacrificial whisperings in his ear" (Tim. i. 1). " In measure rain thy joy" (Mer. of Ven. iii. 2).

Sc. 5.

“If Antony

Be free and healthful, so tart a favour *suits not*
To trumpet such good tidings.”

We might also read, as is usually done, ‘*why* so tart a favour?’

Sc. 6. “Made *the* all-honour’d honest Roman Brutus.”

The *the* was properly inserted in the 2nd folio.

Sc. 7. “The third part of the world, man? Seest *thou* not?”

“The holding every man shall bear as loud
As his strong sides can volley.”

‘Bear’ is, as usual, one of Theobald’s excellent corrections for ‘beat’ of the folio; ‘holding’ is burthen.

ACT III.

Sc. 1. “Than gain which darkens him * * *”

“Without the which a soldier and his sword
Grants scarce distinction.”

For ‘Grants’ we might read *Gains*.

Sc. 2. “*Ever* think, speak, cast, write, sing, number, ho!”

“This is to horse. Adieu, *most* noble Agrippa.”

“Be the ram to batter.

The fortress of it *down*; for better might we,” etc.

“Believe it till I weep too.”

Theobald, who is always followed, read *wept*, but, it seems to me, from not understanding the passage: what is meant is, accept this explanation till you see *me* weep from pure feeling, which Antony was no more capable of doing than I am.

Sc. 3. "This creature's no such thing.—*No*, nothing, madame."

Sc. 4. "Shall stain your brother."

The critics give examples of 'stain' in the sense of eclipse, throw into the shade.

Sc. 5. "Then would thou hadst a pair of chaps, no more."

The critics properly read *world* and *hast*.

"They'll grind *the one* the other."

It is strange that *the one*, required both by sense and metre, was first added by Johnson.

Sc. 6. "Being an abstract 'tween his lust and him."

For 'abstract,' which makes no sense, Warburton read *obstruct*, which has been generally adopted; but as this subst. occurs nowhere else, I prefer to read *obstruction*.

"Up to a whore; who now are levying."

As no good sense has been made of 'who,' I read *they*.

"King Malchus of Arabia, *the* King of Pont."

It is, however, I think, probable that a proper name has been lost.

"Till we perceived both how you were wrong-led."

For 'wrong-led' Collier's folio reads well *wronged*.

"And the high gods

To do you justice make his ministers."

I would read *God*.

Sc. 7. "And as the president of my kingdom will *I*."

“ I have sixty sails, Cæsar none better *hath*.”

Sc. 8. “ Yon ribaudred nag of Egypt.”

For ‘ ribaudred ’ Steevens and Malone read *ribald-rid*, and Tyrwhitt *hag* for ‘ nag.’ There is no need of change. ‘ Ribaudred ’ is vile, obscene; and ‘ nag,’ like *hackney*, etc., was used of unchaste women.

“ When vantages, like a pair of twins, appear’d.”

“ Hoists sails and flies.—That I beheld *myself*.”

“ ’Tis easy to it; and therefore I will attend.”
It should perhaps be ‘ ’Tis easy *way*.’

Sc. 9. “ Which has no need of you; begone, *I pray*.”

“ By looking back *on* what I have left behind.”

“ Obey it on all cause.—*Oh*, pardon, pardon!”

Sc. 10. “ As is the morn-dew on the myrtle-leaf
To his grand sea.”

I think we should read ‘ morning,’ and *this* for ‘ his.’ It is the adjacent Mediterranean that is meant.

“ Offers from thine invention.”

The folio reads “ From thine invention offers.” See on Temp. iii. 1.

Sc. 11. “ To lay his gay comparisons aside.”

Mr. Singer and myself have both conjectured ‘ *caparisons*.’

“ Hear it apart. — *Here’s* none but friends; say boldly.”

Hanmer also added *Here*.

“Thus then, thou most renowned! Cæsar entreats
thee.”

“Farther than he is Cæsar[’s].”

“And put yourself under his shroud, *who is*
The universal landlord.”

Collier’s folio adds *who is*.

“Say to great Cæsar this. In disputation
I kiss his conquering hand.”

Warburton’s reading ‘*deputation*,’ is not to be disputed.

“Dissolve my life! The next Cæsarion smite!”

‘Smite’ is the proper correction for ‘smile’ of the folio.
See on Hen. V. ii. 2.

ACT IV.

Sc. 1. “Enough to fetch him in. See it *be* done.”

“Thou,—and thou,—and thou.—You have *all* serv’d
me well.”

Sc. 2. “Haply you shall not see me more, or, if
You do, a mangled shadow.”

Sc. 4. “Come, *my* good fellow, put mine iron on.”
The folio has *thine* for ‘mine;’ Rowe also added *my*.

Sc. 6. “Alexas did revolt, and went to Jewry
On affairs of Antony’s; there did dissuade
Great Herod to incline himself to Cæsar.”

Malone has shown from North’s Plutarch that *persuade*,
not ‘dissuade,’ was the poet’s word. In the first line for
‘and’ I read *He*, which may have been written *A*.

Sc. 7. “Cæsar himself has work, and our oppression
Exceeds what we expected.”

The right word is 'opposition,' also the reading of Hanmer and Warburton.

"And let the Queen know of our guests."

He had no guests. Theobald read *gests*, which must be right, though Shakespeare uses it nowhere else.

"Each man's like me; you have shown *yourselves* all Hectors."

Sc. 9.

"Hark! the drums

Demurely wake the sleepers."

It is rather remarkable that Mr. Dyce and I should have simultaneously conjectured *Do merrily*, of which I think there can be little doubt. See Introd. p. 67.

Sc. 10. "And they have put forth the haven * *"

Rowe proposed *Further on*; Capell *Hie we on*; Tyrwhitt *Let us go*; and Malone *Let's seek a spot*. I read "*We'll take our stand*."

"But being charg'd we will be still by land."

Here both 'But' and 'still' may cause some difficulty. The former is to be taken in its original and proper sense, except, unless; the latter in the sense of quiet.

"The hearts
That spaniel'd me at heels."

The folio has *pannell'd*; Hanmer made the correction.

"Oh! this false soul of Egypt! this grave charme."

In my Edition, yielding to an impulse I could not resist, I have added a final *r* to 'charme' both here and a few lines before; thus making it accord with 'witch' and 'gypsy,' as he also calls her. But he likewise terms her 'spell,' and Perdita (W. T. iv. 3) is called 'enchantment,' both, however, in the vocative. It is also rather improbable that the last letter of the same word should have been effaced in two places; but this may be explained by supposing an effacement of the ends of many of the lines in a page of the MS.; and while the others were restored, 'charme,' as making sense, was not supposed to have been injured. By 'Egypt' is meant the Queen, so styled elsewhere also. 'Grave' is

heavy, powerful, oppressive; as in the *gravibus Persis* of Horace, Carm. iii. 5. 4.

“And hoist thee up unto the shouting plebeians.”

Sc. 12. “That which is now a horse, even with a thought

The rack dislimns, and makes it indistinct.”

It might be better to read *dislimbs*.

“Pack’d cards with Cæsar[’s].”

“Unarm *me*, Eros; the long day’s work is done.”

“The courage of a woman; less noble-minded.”

It is evident that the final syllable had been effaced.

Sc. 13. “His death’s upon him, but *he* is not dead.”

“Burn the great sphere thou mov’st in! darkling stand *on.*”

“No more, but e’en a woman.”

The folio has *in* for ‘e’en;’ the correction is Johnson’s.

ACT V.

Sc. 1. “Being so frustrate, tell him he mocks *us* by
The pauses that he makes.”

I adopt Malone’s excellent addition, which has everything in its favour.

“His taints and honours
Wag’d equal with him.”

We should perhaps read, as has been proposed, *Weigh’d* for ‘Wag’d.’

“For Cæsar cannot live
To be ungentle.”

‘Live’ is the correction of Southern and Pope of *leave* in the folio. ‘To be’ is being. See *Intro.* p. 70.

Sc. 2. "Which sleeps, and never palates more the dung,
The beggar's nurse and Cæsar's."

With Mr. Dyce I would read *dug*, the correction of Warburton. *Of* may have been lost in the beginning of the last line. Still 'dung' may be right, denoting earth; so I have retained it in my Edition.

"He gives me so much of my own, as I
Will kneel to him in thanks *for*."

For 'as' Mason would read *and*.

"If idle talk will once be necessary."

Hanmer read '*accessary*;' but perhaps without need.

"And he hath sent *me* for thee."

"There was no winter in it; an autumn 'twas."
So Theobald; the folio has *Antony*.

"His delights
Were dolphin-like; they showed his back above
The element they lived in."

For 'his' we should read *their* or *the*.

"By the rebound of yours; a grief that suites
My very heart at root."

'Suites' is *shoots* (see on L. L. L. iv. 3). Some read *smites*.

"To one so meek, that my own servant should," etc.
The poet may have written *weak*.

"With one that I have bred. The gods! it smites me."
For 'The' we should read *Ye*, as in Cor. i. 6.

"Of eyes again so royal! your crown's away;
I'll mend it, and then play . . ."

Pope most properly read *awry* for 'away,' which was caused probably by the rime with play.

KING LEAR.

ACT I.

Sc. 1. "What shall Cordelia do? love and be silent."

For 'do' the folio reads *speak*.

"Only she comes too short *in* that I profess."

"Although the last not least."

The folio reads '*our* last *and* least.'

"I crave no more than what your highness offer'd."

So the 4tos; the folio reads '*than hath*.'

"It is no vicious blot, murder, or foulness,
No unchaste action, or dishonour'd step."

How could the pure and gentle Cordelia suppose herself to be suspected of murder? which, moreover, accords not with the other charges she enumerates. Collier's folio reads *or other* for 'murder or.' I feel strongly persuaded that the poet's word was *misdeed*, which, if a little effaced, might easily be taken for 'murder.'

Sc. 2. "Shall to the legitimate . . . I grow, I prosper."

By pointing thus, as Rowe also did, we obviate the necessity of adopting Edwards' ingenious reading of *top* for 'to.'

"Though the wisdom of Nature can reason it thus and thus."

We should surely read *man*. 'Nature' is in the following line, and hence the error.

"Banishment of friends, dissipation of cohorts."

Johnson read *courts*. 'Cohorts' is not a Shakespearian term.

Sc. 3. "With checks; as flatteries, when they are seen,
are abused."

It is only thus I can make sense.

"Remember what I have said *to you*.—Well, madam."

"To hold my course.—Prepare for dinner *now*."

The usual reading is, To hold my *very* course.

Sc. 4. "How now *our* daughter! What makes that
frontlet on?"

"As you are old and reverend *you* should be wise."

"Woe's *him* that too late repents . . .—O sir, are you
come?"

So perhaps the poet wrote.

"To the great love I bear you.—Pray you *be* content."

"Though I condemn *it* not . . . yet under pardon."

Act II.

Sc. 1. "How in my strength you please. For you, *good*
Edmund."

"*Corn.* You know not why we came to visit you.

Reg. Thus out of season threading dark-eyed night.

Occasions, noble Gloster, of some poise,

Wherein we must have use of your advice."

It is strange that the editors have not seen that *Reg.* is out of place. It belongs to the third line. (See on Hen. V. i. 1.) In her usual forward impatient manner she takes, as we say, the words out of Cornwall's mouth. There is evidently a

line lost after the fourth. We might read "Have been the cause of this our sudden visit."

Sc. 2. "Knowing nought *else*, like dogs, but following."

"Smile you *at* my speeches, as I were a fool?"

Sc. 4. "They have travell'd hard to-night. Mere fetches *these*."

"For the sound man.—Death on my state!
Wherefore should he sit here? This act persuades me."

This is the proper arrangement.

"Thy tender-hefted nature shall not give
Thee o'er to harshness."

Neither *hefted* nor *hested*, the other reading, makes sense; the conjecture *hearted* may, then, be right.

"To wage *war* against the enmity of the air."

"You heavens, give me that patience [patience] I need."
Malone made the same omission.

"*He* hath put himself from rest, and must needs taste his folly."

ACT III.

Sc. 1. "Who have—as who have not, that their great stars *have*?"

Sc. 4. "Hast thou *too* given all unto thy daughters?"

"Dolphin, my boy, my boy!
Cessè, let him trot by."

As these seem to be the words of the French King to his son in a ballad quoted by Steevens, I have given the French *cesse* instead of the Spanish *cesa* for the *cease* of the 4tos, *sessy* of the folio.

“Child Rowland to the dark tower came.”

Capell saw that a line was wanting here; for what follows must be the words of the Giant. He would read with the 4tos *come*; but there was no necessity, for in these ballads the first and third lines rarely rimed. The lost line may have been something like this: “The Giant saw him, and out he ran.”

Sc. 6. “A horse’s heels,” etc.

The originals read *health*, which is wrong beyond question, as is proved by the proverb in Fordun and Ray, cited by the critics.

“What store her heart is made of.”

‘Store’ an obvious error for *stone*.

“This rest might yet have balm’d thy broken sinews.”

For ‘sinews’ Theobald read *senses*, which has been generally received, but perhaps without necessity.

ACT IV.

Sc. 1. “Might I but live to see thee in my touch
I’d say I had eyes again.”

The proper word of course is *feel*, not ‘see;’ but the text may be right. We have elsewhere, “I see it feelingly.” We might also read *by* for ‘in.’

“Sirrah, *thou* naked fellow!”

Sc. 2. “It will come *that* humanity must perforce.”

“With plumed helm thy slayer begins *his* threats.”

“ But *she* being widow, and my Gloster with her.”

Sc. 3. “ Ay, sir, she took them, read them in my presence.”

The original is *I so*. Theobald made the change.

“ Not to a rage; Patience and Sorrow strove.”

Pope gave ‘strove’ for the original *streme*.

“ You might have seen
Sunshine and rain at once . . . her smiles and tears
Were like it—a better way.”

For ‘way’ Theobald read *May*. Warburton proposed
wetter May.

“ ’Tis so they are afoot.”

We should, with Warburton, read *said* not ‘so.’

Sc. 6. “ Pull off my boots; *pull* harder, harder; so!”

“ Who by the art of known and feeling sorrow.”

We should certainly read *knowing*.

“ Got ’tween the lawful sheets.”

We might supply ‘*were unto me*.’

“ What! with the case of eyes?”

With Rowe I read *this*. Case is pair.

“ Your eyes are in a heavy case, your purse in a light
one.”

Sc. 7. “ Madam *he* sleeps still.”

“ Be so good, madam, when we do awake him.”

The folio has “Madam, be so good.”

“Fourscore and upward [not an hour more or less] and to deal plainly *with you*.”

I agree with the 4tos, and with the more judicious critics, in omitting the bracketted words. (See on Ham. iii. 1. v. 2.) The addition seems requisite.

“To make him even *go* o’er the time he has lost.”

The poet’s word may not have been *go*, but a verb is lost. Its place may have been taken by ‘even.’

ACT V.

Sc. 1. “*Yet* I am doubtful that you have been conjunct.”

Sc. 3. “*But* if it be man’s work I’ll do it.”

“And Fortune led you well. You have them captives.”

“Make instruments to plague us * * *

We might add ‘*in their time*.’”

“As he’d burst heaven, threw me on my father.”

So all the 4tos—the place is not in the folio. Editors most properly read *him* for ‘me.’

MACBETH.

ACT I.

Sc. 1. "1 W. I come, Graymalkin.—2 W. Paddock calls.—3 W. Anon."

I adopt this arrangement of Mr. Hunter's instead of that of the folio, usually followed.

Sc. 2. "Say to the King the knowledge of the broil."
Here 'the' is evidently an error for *thy*.

"Doubtful it stood * * *"

We might add, *For the two armies were*.

"And Fortune on his damned quarry smiling."

Holinshed, treating of this very matter, says, "to assist him in that rebellious *quarrel*." Hence the usual correction of *quarrel* for 'quarry' seems to be justified. In the old writers *quarrel* in the sense of cause, party, is frequent. It was in ordinary use at that time, alike in French and English.

"Like Valour's minion, carv'd out his passage,
Till he fac'd the slave * * *"

We might add, *with Vengeance at his side*.

"Shipwrecking storms, and direful thunders *break*."
So Pope, from *breaking* of the 2nd folio.

"Like *tempests*
Broke from the raging North."

Fletch. Hum. Lieut. i. 1.

"This our captains, Macbeth and Banquo?—Yes."

"As cannons overcharg'd with double cracks, so they."
We might, but not so well perhaps, read 'o'ercharg'd'

(see on M. N. D. ii. 1). 'They so,' though it makes a rime, would give energy.

"Who comes here *now*?—The worthy thane of Rosse."

"So should he look that seems to speak great things."

Collier's folio, I think rightly, reads *comes* for 'seems' (see on All's Well, ii. 3). We can hardly take 'to speak' in the sense of about to speak.

"From Fife, great king, where the Norweyan banners
Did flout the air, and fan our people cold.

Norway himself with terrible numbers *there*."

Both sense and metre require *Did*. The battle was over, and the enemy defeated.

Sc. 3.

"As thick as tale

Came post with post," etc.

Though 'tale' makes good sense, it might be better to read, with Rowe, *hail*, of which Mr. Dyce gives many examples. *Came* is Rowe's correction for 'Can' of the folio.

"Promis'd no less to them?—That trusted home."

Beyond question we should read, with Malone, *thrusted*.

"Give *me* your favour; my dull brain was wrought."

"*I* the interim having weigh'd it."

The *I* is not absolutely necessary, but I think Shakespeare wrote it. See on Hamlet, iii. 1.

Sc. 4. "Is execution done on Cawdor? or not
Those in commission yet returned?"

There is every reason to suppose that the poet wrote '*are* not,' the reading of the 2nd folio.

Sc. 5. "That which cries "Thus must thou do, if
thou'*dst* have it."

“The raven himself is hoarse
That croaks the fatal enterance of Duncan
Under my battlements. Come you spirits.”

It is strange that our critics have not seen that the raven is figurative, and means the man. I find that the German Delius had also perceived it. In the third line I think we should read ‘spirits of evil;’ for a foot is wanting, and good as well as evil spirits ‘tend on mortal thoughts.’ The ordinary correction, ‘Come, come,’ is a mere make-shift, and is tame and feeble.

“And take my milk for gall.”

Perhaps we should read *with* for ‘for,’ taking ‘take’ in the sense of tinge, infect, a sense it often bears.

“Nor Heaven peep through the blanket of the dark.”

The word ‘blanket’ certainly seems too familiar and even vulgar an expression, especially as the more dignified ‘pall thee’ had just been used. Malone quotes from Drayton’s *Mortemeriados*, 1596, “The sullen night in misty *rug* is wrapp’d.” But even this is not so low as ‘blanket.’ Collier’s folio reads *blankness*, but that surely is whiteness. Perhaps we might venture to read *blackness*, as in *Ant.* and *Cleop.* (i. 4) we have “Night’s *blackness*.” At that time ‘peep’ was to gaze earnestly and steadily at anything; not furtively, as now. ‘To cry’ in the next line may be crying. See *Intro.* p. 70.

Sc. 6. “By his loved mansionry that the heaven’s
breath

Smells wooingly here; no jutty, frieze,
Buttress, nor coign of vantage, but this bird
on ’t

Hath made his pendent bed and procreant
cradle.”

The second line here is short by a foot; and as it does not end a paragraph, there must be something wrong. The defect, however, is easily remedied; we have only to read,

“By his lov’d mansionry that the heaven’s
Breath smells wooingly here.”

The structure of the last line is like that of "Thy knee bussing the stones" (Cor. iii. 1). "The mind is its own place" (Par. Lost, i. 254), and similar places. There can be little doubt, I think, that *on 't* was effaced at the end of the third line; for the poet could hardly, even in his most careless moment, have termed solid parts of a building 'pendent nests," etc. Wordsworth, with this very place in his mind, wrote: "*On* coigns of vantage *hang* their nests of clay" (Misc. Son. 34). It is also in favour of this reading that it throws the metric accent on *this*, thereby adding force. 'Coign of vantage' would seem to be *coin d'avantage*, Fr., and denoting a projection of some kind.

Sc. 7. "If it were done when 'tis done then 'twere well
It were done quickly. If the assassination
Could trammel up the consequence, and catch
With his success surcease; that but this blow
Might be the be-all and the end-all here;
But here—upon this bank and shoal of time—
We'd jump the life to come . . . But in these
cases," etc.

So the passage should be pointed. The first 'done' in the first line is, finished, ended; from 'If' in the second line to 'life to come' in the seventh is one sentence, with the same idea repeated in three several forms, and not completed; common sense dictates the transposition of 'surcease' and 'success,' the latter signifying accomplishment; 'but' in lines four and six is, only; 'the life to come' is not the future state but the remaining years of his own life, as is manifest from what follows. In scene 5 we have had, "Which shall to all our *nights and days to come*." We also meet with, "True swains in love shall in the *world to come*" (Tr. and Cr. iii. 2). "Thus all his *life to come* is loss and shame." Cowley, Davideis, ii. 616.

"Vaulting ambition which o'erleaps itself,
And falls on the other *side*.—How now! what
news?"

Hanmer also supplied *side*, which metre and sense demand alike. He had completed what he intended to say, and was pausing when his wife entered.

“ At what it did so freely ? From this time
Such I account thy love.”

A line or more must have been lost between these lines.

“ I dare do all that may become a man ;
Who dares do more is none.”

For ‘ do ’ in the second line, the correction of Southern and Rowe, generally adopted, the folio has *no*, which Mr. Hunter retains, giving the line to Lady Macbeth. But her reply, “ What *beast* was it then ? ” shows that *do* was the poet’s word.

ACT II.

Sc. 1. “ Sent forth great largess to your officers.”

The correction of Malone for ‘ offices ’ of the folio, which also makes good sense. In a following line ‘ shut up ’ seems to apply to Duncan, as denoting the pleasure he felt. The expression is similar to “ I am wrapp’d in dismal thinkings.” All’s Well, v. 3.

“ If you shall cleave to my consent, when ’tis
It shall make honour for you.”

I cannot make sense of ‘ consent.’ I had thought of *content*, also the conjecture of Malone ; but it does not quite *content* me.

“ The curtain’d sleepe ; witchcraft celebrates.”

Something is evidently lost here. Steevens and Collier’s folio read ‘ sleeper.’ (See on Temp. iii. 1.) The usual reading has been that of Davenant, ‘ *now* witchcraft.’

“ With Tarquin’s ravishing strides, towards his design
Moves like a ghost.—Thou sure and firm-set earth
Hear not my steps which way they walk.”

‘ Here ‘ strides,’ ‘ sure,’ and ‘ way,’ are corrections of *sides*, *sowne*, and *may* of the folio.

Sc. 2. “ These deeds must not be thought *on*.”

“ I am afraid to think *on* what I have done.”

Here the addition is not absolutely necessary, but it makes the language more forcible and more idiomatic.

Sc. 3. "To countenance this horror. Ring the bell.—
What is the business?"

Theobald regarded 'Ring the bell' as a stage-direction; but a direction follows, and Macduff, in his anxiety and impatience, reiterates his order.

"Let's briefly put on manly readiness."

A very awkward way of expressing Let us make haste and put on our clothes (see Index v. Ready), for they must have been in their nightgowns. (Ham. iii. 4.) I greatly doubt if the editors have understood it; for they have no note on it; and Singer quotes it as a parallel to "Put on the dauntless spirit of resolution" (K. John, v. 1).

Act III.

Sc. 1. "Let your Highness'
Command *be* upon me, to the which my duties,"
etc.

This insertion removes all difficulty very simply. *Be* is omitted constantly.

"Till supper-time alone; while then God be with you."

This line cannot be as the poet wrote it, for the metric accents fall on 'be' and 'you.' We might read *good bye*, but it would be somewhat too familiar. On the whole, I think that *mean* has been omitted before 'while.' By supplying it, the language becomes dignified and king-like. See Index s. v. While.

"To make them kings, the seed[s] of Banquo kings!
Rather than so come Fate into the lists."

"Now, if you have a station in the file,
Not in the *most* worst rank of manhood, say it."

A syllable is wanting ; we have “ *most worst* ” in Winter’s Tale, iii. 2, and double comparatives and superlatives are common.

Sc. 2. “ Whom we to gain our peace have sent to peace.”

The first ‘peace’ was probably suggested, in the usual manner, by the second. We might read *seat*, or some such word (see Introd. p. 64). The 2nd folio has *place*.

“ Cancel and tear to pieces that great bond.”

We should read *band*, riming with ‘hand.’

“ Light thickness and the crow
Makes wing to the rooky wood. * * * ”

We might add, *on earth below*. We have, “ In all designs begun *on earth below* ” (Tr. and Cr. i. 3).

“ Things bad begun make strong themselves by ill.”

It might be better to read ‘themselves strong.’

Sc. 4. “ ’Tis better thee without than he within.”

The ‘he’ had better probably be *him*.

“ We’ll hear *thee* ourselves again.”

“ If trembling I inhabit, then protest me
The baby of a girl.”

Neither ‘inhabit’ nor Pope’s ‘inhibit’ makes sense. I would read *evitate it*. “ Since therein she doth *evitate* and shun ” (Mer. Wives, v. 5; Introd. p. 67). The printer might easily make *inhab* of *evitate* badly written. We might also read *evade* or *avoid it*. ‘Baby’ is doll.

“ I hear it by the way ; but I will send.”

We should of course read ‘heard.’

Sc. 6. “ Who cannot want the thought how monstrous,”
etc.

This is evident nonsense ; “yet,” says Mr. Dyce, “I believe the text is not corrupt. Shakespeare was sometimes incorrect in these *minutice*.” Shakespeare, however, never wrote nonsense ; and if we read *We* for ‘Who,’ we have the very word he wrote, and most excellent sense.

“Is gone to pray the holy king [up]on his aid.”

“Hath so exasperate their king that he.”

For ‘their’ we must of course read *the*.

ACT IV.

Sc. 1. “Toad that under cold stone.”

A syllable is lost. Pope read ‘*the cold* ;’ Steevens ‘*cold-est*.’ I read ‘*underneath*,’ as in Jonson’s line, “Underneath this stone doth lie.”

“Rebellious head rise never.”

This is Theobald’s reading for *dead* of the folio. Hanmer reads ‘Rebellions,’ which may be right, but ‘head,’ often means insurrectionary forces.

Sc. 2. “But cruel are the times when we are traitors
And do not know *it* ourselves.”

“*It* shall not be long but I’ll be here again.”

“Thou liest thou shag-ear’d villain.”

Both Singer and Dyce read *hair’d*, and I think rightly. *Hair* was originally pronounced *hear*, under which form it occurs in two of Shakespeare’s older plays ; so *shag-heared* and ‘shag-eared’ would sound exactly alike.

Sc. 3. “You may deserve of him, and wisdom *’twere*.”

A syllable has plainly been lost. For ‘deserve,’ the correction of Theobald, the folio has *discern*.

“I would not be the villain that thou think'st *me*.”

“*Of aid* of goodly thousands; but for all this.”
The foot which is wanting may be thus supplied.

“Convey your pleasures in a spacious plenty.”
For ‘Convey,’ which hardly makes sense, Singer reads *Enjoy*.

“Uproar the universal peace, confound
All unity on earth.”

As it may be doubted if there is such a verb as ‘Uproar,’ and as it makes little sense, I would read *Uproot* or *Uptear*.

“*Then* Heaven forgive him too.—This time goes manly.”

This is the reading of the folio; but editors read *tune* for ‘time.’ The terms were synonymous. See Gifford on Mas-singer’s Roman Actor, ii. l.

“About him fairies, sing a scornful rime,
And, as you trip, still pinch him to your *time*.”
Mer. Wives, v. 5.

ACT V.

Sc. 1. “Aye, but their sense are shut.”

Editors read *is* for ‘are,’ but I rather think we should read ‘senses.’ Yet ‘sense’ may be a collective. Introd. p. 70.

Sc. 3. “Will cheer me ever, or disseat me now.”

Percy and Collier’s folio read *chair* for ‘cheer.’ This may be right.

“My way of life
Is fallen into the sear, the yellow leaf.”

For ‘way’ Johnson proposed *May*, and this reading has been generally adopted; but there is no need of change.

“That keep her from her rest.—Cure *her* of that.”

The last *her* was supplied by 2nd folio. See Introd. p. 55.

"Cleanse the stuff'd bosom of that perilous stuff."

In the usual way, 'stuff' seems to have arisen from 'stuff'd.' I read *matter*.

"Shall expel

This something settled *matter* in his heart."

Ham. iii. 2.

"What rhubarb, cymè, or what purgative drug."

For 'cymè,' an uncommon word, Rowe read *senna*, and he has been universally followed. Yet it may not be the right word.

Sc. 4 "For where there is advantage to be given

Both more and less have given him the revolt."

The 'given' of the first line was produced, in the usual way, by that of the second. I read *taken*.

Sc. 5. "Hang out our banners! On the outward walls
The cry is still *They come!*"

So I think we should punctuate. It was from the keep, not the walls, that the banner (as perhaps we should read) was hung. 'We have, no doubt, "Advance our waving colours on the walls" (1 Hen. VI. i. 6); but Orleans was a city, not a mere castle.

"The time has been my senses would have cool'd."

Collier's folio, which I follow, reads *quail'd* for 'cool'd.' "That so to see him made her heart to quail." F. Q. iv. 3, 46.

"Gracious my lord, I shall report that which [I say]

I saw, but know not how to do 't.—Well, say, sir."

'I say' is needless, and spoils the measure. It arose from 'say' in the next line.

Sc. 7. "Seems *to be* bruited. Let me find him, Fortune."

"I see thee compass'd with thy kingdom's pearl."

I may observe that 'pearl' is here a collective term—a singular, with a plural sense. This word was often so used.

"We shall not spend a large expense of time."

With Singer, I read *make* for 'spend.'

TROIILUS AND CRESSIDA.

ACT I.

Prol. "To Tenedos they come."

This should be a single line, and is a sort of proof that the Prologue is by Shakespeare (see *Introd.* p. 82). N.B.—In the beginning of the Address prefixed to this play I read '*that* brain' for "your brain." See *Introd.* p. 68.

Sc. 1. "I have—as when the sun doth light a storm."

Rowe's correction of *scorn* of the 4tos and folio.

Sc. 2. "What were you talking of when I came *up*?"

"*In his right* condition, I had gone barefoot to India."

"Hector shall not have his wit this year."

Rowe's correction again, 'wit,' for *will*.

"So, traitor!—when she comes!—when is she thence?"

This is Rowe's correction of "So, traitor, then she comes, when she is thence?"

"And a proper man of *his* person."

"Words, vows, gifts, tears, and love's full sacrifice."

For 'gifts' the Var. edit. has *griefs*.

"Things won are done, joy's soul lies in the doing."

For 'lies' Mason read, and perhaps with reason, *flies*. We might, but less probably, conjecture *dies*.

"Achievement is command; ungain'd beseech."

Nothing can be more correct than this; yet some approve

of Mr. Harness's correction, *Achieved men*. 'Ungain'd' sc. men, are those who have not gained, achieved. In Corneille's Polyeucte (i. 3), Pauline makes the very same remark.

"Then though my heart's content firm love doth bear."

For 'Then' of the 4tos the folio reads 'That,' another instance of the confusion of these words. (See note on Prol.) The folio also reads 'contents.'

Sc. 3 "Princes * * * * *

The remainder of the line has evidently been omitted or effaced; for speeches never begin thus abruptly. We might read *and leaders of the Grecian host*.

"With those of nobler bulk * * *"

We might add, *and greater strength*.

"And flies fled under shade," etc.

Here 'flies' is either a verb or a noun; if the former, we have the grotesque image of the wind running and hiding itself after doing mischief; if the latter, as in the folio, alluding to 'the brize,' we have a bathos unworthy of any poet. Something, then, must have been lost between 'flies' and 'fled.' I read thus:—

"And flies *along the sky, while bird and beast are*
Fled under shade;"

and I fancy I have made a near approach to what the poet wrote. As he was reading Chaucer at that time, he may have had in his mind:—

"Ne how the *beestes* and the *briddes* alle
Fledden for feare when the wood was falle."

Knt's. Tale.

If nothing is lost, we should read '*have fled*.'

"Retires to chiding Fortune."

For 'Retires' Pope, whom I have followed, read *Returns*, Hanmer *Replies*, Dyce *Retorts*. Yet the text may be right, and 'Retires' be the French *retire*, shoots again, returns the shot.

“Speak, Prince of Ithaca, and be it of less expect.”

This is not sense. I read ‘*we* it less.’ The superfluous insertion of *of* was not infrequent (see on Meas. for Meas. iv. 4). Here, however, it was manifestly introduced to make some kind of sense. See Introd. p. 67.

“But for these instances * * *”

We might add, *which now I’ll show you.*

“And look ! how many Grecian tents [do] stand hollow
Upon this plain so many hollow factions.
When that the general is not as the hive.”

‘Do’ was evidently introduced to eke out the verse. We should perhaps read ‘general’s’ sc. tent.

“Degrees being vizarded,
The unworthiest shows as fairly in the mask.”
As what? A line seems to be lost.

“In noble eminence enthron’d and spher’d
Amidst the others.”
Mr. Singer read *ether* for ‘others.’

“The enterprise is sick.”
Hanmer read *Then* for ‘the.’ See Introd. p. 65.

“This chaos, when degree is suffocate,
Follows the choking.”
I have added in my Edition *of the common weal*; but we might also read *as his consequence*, which I think better.

“Breaks scurril jests * * * *”
I would add *on thee and all of us.*

“To weaken *us* and discredit our exposure.”

“To overbulk *us* all.—Well, and how *then*?”

“And in the publication make no strain.”

Perhaps we should read *doubt* for 'strain.'

"And think, perchance, they'll sell; if *they* do not."

"What glory our Achilles shares from Hector,
Were he not proud, we all should share with him."

We should read *wins* or *gains* for 'shares.' See Introd. p. 64. It is remarkable that for the 'share' of the second line the folio reads *wear*, thus correcting the error of the 4tos.

ACT II.

Sc. 1. "When Achilles' brach bids me."

'Brach' is Rowe's correction; the originals have *brooch*, which—as being an ornament hung round the neck—may be right. See *Win. Tale*, i. 2.

Sc. 2. "Wrinkles Apollo's, and makes stale the Morning's."

So the folio reads, followed by Singer and Dyce; the 4tos read *pale* for 'stale'—a reading I incline to prefer.

"As you must needs; for you all cried—Go, Go."

"The issue of your proper wisdoms rate."

Perhaps some word, such as *thus* or *low*, has been lost after 'rate,' or we should read '*underrate*.'

"I have a roisting challenge sent amongst."

As I have not met with the verb 'roist' anywhere else, I suspect that the poet may have written *roistering*, and the transcriber or printer have omitted a syllable, as in *Meas.* for *Meas.* iv. 2.

"Virgins and boys, mid-age and wrinkled eld."

'Eld' is an excellent correction of Ritson's; the 4tos read *elders*; the folio *old*.

Sc. 3. "Which short-arm'd Ignorance itself."

Mr. Dyce reads 'short-aim'd.

"Their massy irons *out*, and cutting the web."
The metre requires this natural addition.

"He sent *back* our messengers, and we lay by
Our appertainments, visiting of him."

The 4tos read 'He *sate*;' Theobald, who is generally followed, reads 'He *shent*;' but this verb is never active in Shakespeare. Collier reads 'We sent.'

"His pettish lunes, his ebbs and flows, as if."
Here 'lunes' is Hanmer's emendation of *lines*. See Mer. Wives, iv. 2.

"As amply titled as Achilles is
By going to Achilles."

We might perhaps add *in his tent*. See preceding speech.

"I would he were a Trojan—What a vice."

"And give him half, and for thy vigour *let*."

"Fresh kings are come to Troy; to-morrow *morn*."

ACT III.

Sc. 2. "Love's thrice-repured nectar."

Mr. Collier found this excellent reading in one of the 4tos, 1609. The reading of all the others and of the folio is *reputed*. Nothing is more common than the confusion of *r* and *t*.

"Lady, you have bereft me of all words."
The original editions put 'Lady' at the end of the line.

"But you are *not* wise,
Or else you love not; for to be wise and love
Exceeds man's might. That dwells with gods above."

As far as I am aware, not a single critic has discerned the absolute necessity for the negative in this place. "The gods themselves cannot be wise and love" (Marston, *Dutch Courtezan*, ii. 1). Both dramatists were probably indebted to Spenser:—

"To be wise and eke to love
Is granted scarce to gods above."

Shep. Cal. March;

and he to Publius Syrus "*Amare et sapere vix deo conceditur.*"

"*With a bed*; which *bed*," etc.

Sense and metre demand this addition of Hanmer's.

Sc. 3. "That through the sight I bear in things to
- Jove."

For 'to Jove' most critics follow Mason in reading *to come*. Collier hints at *above*. But the text is right; *to* occurs constantly in the sense of *at*, *chez*, *apud*: *ex. gr.* "Being a great favourite *to* Queen Elizabeth" (Ashmole, *Hist. of Berkshire*, i. 249). "My heart *to* her, but as guest-wise sojourned" (M. N. D. iii. 2). "Lord Angelo having affairs *to* heaven" (Meas. for Meas. iii. 1).

"But let determin'd things *to Destiny*
Hold unbewail'd their way."

Ant. and Cleop. iii. 6.

It is to be observed that the word in the originals is *love*, not 'Jove,' and the very same error occurs in i. 3.

"In most accepted pain."

For 'pain,' which makes little or no sense, Warburton, who is generally followed, read *pay*. I prefer *payment*, as effacement may have left only a part of the *m*.

"But this Antenor

I know is such a wrest in their affairs."

I might incline to read *trust* for 'wrest.' "Their tribune and their *trust*" (Tit. Andron. i. 2). See also Ps. xl. 4, lxxi. 5. A *wrest* was what we now term a tuning-key. "This small instrument, the tongue being left in tune by the *wrest* of awe." King James's Edict, etc., quoted by Singer.

“Good morrow, *Ajax*.—Ay, and good next day too.”

“For speculation turns not to itself
Till it hath travell’d and is married there
Where it may see itself.”

I see no reason for adopting, as some do, *mirror’d* of Collier’s and Singer’s folios. There was, I believe, no such verb at that time. I prefer *arrived*, which could easily have become *married* in a printer’s mind.

“Where they are extended; who, like an arch, reverberate.”

Rowe read *which* and ‘reverberates,’ of which the first is needless, the second may be right.

“*By* an act that very chance doth throw upon him.”

“As done. Perseverance, dear my lord *it is*.”

“Where one but goes abreast. Keep then the path.”

This line would gain both in perspicuity and melody if we were to read ‘but one.’

“And leave you hindmost.”

As this line is short, and as further on there is a line with two superfluous feet, it is evident that there has been a misarrangement. I have, therefore, in my Edition, rearranged this and the following lines. I have there read, “Fallen in *the* first rank;” but it might be better, though less forcible, to read:—

“Fallen in first rank, lies there for pavement to.”

“And give to dust that is a little guilt
More laud than guilt o’erduced *e’er is given*.”

“Made emulous missions ’mongst the gods themselves.”
I incline to read *emulations*.

“Whilst emulation in the army crept.”—ii. 2.

“When, for so slight and frivolous a cause,
Such factious emulations shall arise.”

1 Hen. VI. iv. 1.

Here one word appears, as elsewhere, to have become two in the printer's hands. (See *Introd.* p. 67.) But as the poet was probably familiar with Chapman's *Iliads*, the allusion may be to the various missions of Apollo, Minerva, Hermes, and Iris.

“Does thoughts unveil in their dumb cradles *laid*.”

ACT IV.

Sc. 1. “During all question of the gentle truce.”

If ‘question’ be genuine here it must mean intercourse, conversation, a sense of which I have met with no example.

“We'll not commend what we intend to sell.”

In *Son.* xxi. we have, “I will not praise that purpose not to sell.” Hence some would add a negative here; but it is not necessary. He means that they would sell Helen dearly.

Sc. 2. “As infants empty of all thought.”

Editors read ‘infants’ in the genitive. In either case I think *to* has been omitted before it.

“Beshrew the witch! with venomous wights she stays
As tediously as hell.”

No sense has been, or, I think, can be made of ‘venomous wights.’ I think ‘venomous’ must be an error.

“Good, good, my lord; the secrets of Nature have not
More gift in taciturnity *than I*.”

Sc. 4. “To shame the seal of my petition to thee
In praising her.”

We should read *zeal*, as is usually done.

Sc. 5. "No trumpet answers.—'Tis but early day[s]."

"That give a coasting welcome ere it comes."

There can be little doubt, I think, that 'coasting' is a noun; and I regard it as the same as '*costing*' by aphæresis from *accosting*.

"I shall forestall thee, Lord Ulysses, thou." —

Tyrwhitt's conjecture, *though* for 'thou,' is a happy one, and should perhaps be admitted.

"Can scarce entreat you to be odd with him."

Perhaps 'odd,' which is so unusual, should be *at odds*.

ACT V.

Sc. 1. "Why, thou picture of what thou seemest, and
thou idol."

"Thou art thought to be Achilles' male varlet."

As he elsewhere, it might appear, calls him *brach*, Hammer's reading *harlot* would seem to have been the poet's word. But on the other hand, in the *Honest Whore*, *varlet* is used as synonymous with *punk*, of a woman in man's clothes. "'Tis a *male varlet* sure, my lord, for a woman's tailor never measured him."

"They say he keeps a Trojan drab, and uses the traitor
Calchas' tent. I'll after *him*."

The word *him*, requisite for the metre, had been lost.

Sc. 2. "A juggling trick, to be open secretly."

The 4tos and folio read 'secretly open.'

"And yet the spacious breadth of this division
Admits no orifice for a point as subtle
As Ariachne's broken woof to enter."

This is a curious instance of a copyist's or printer's trans-

position. (Intro. p. 61.) It is downright nonsense; but read

“As subtle as Arachne’s broken woof,
Admits no orifice for a point to enter,”

and what excellent sense emerges! ‘Subtle’ (or, as we should now write, *subtile*); used also by Chapman (Odys. x. 296) of Circe’s web, is *subtilis*, ‘fine-spun;’ and the ‘broken woof’ is the web torn by Minerva; ‘admits’ is allows of, *i. e.* contains; for ‘orifice’ the originals have *orifex*. As Shakespeare was a great reader of Golding’s Ovid, Ariachne could never have been *his* word. A perfect parallel to the embarrassed structure of this passage is offered by

“That have sod their infants in—and after eat them—
The brine they wept at killing ’em; then if.”

Two Noble Kinsmen, i. 3.

Which should be :

“That have sod their infants in the brine they wept
At killing ’em, and after eat them; then if.”

(See on Cymb. i. 7.) The meaning of this very obscure passage is, that there could not be now even the slightest doubt of Cressida’s infidelity, incredible as it might seem. ‘Instance’ in the following lines is, proof.

Sc. 3.

“It is as lawful

For we would count give much to as violent
thefts.”

This is pure nonsense. The first ‘as’ cannot be right, and it probably gave origin to the second. I read with confidence,

“It is unlawful

For we would give much count to violent thefts.”

In my Edition I read ‘so to,’ but it is needless. ‘Count’ is account, importance, value.

“Thieves for their robbery have authority
When judges steal themselves.”

Meas. for Meas. ii. 2.

ACT I.

1. “My

“My free drift

There is much here that seems dubious. *Holds* might be preferable to 'Halts;' yet I would make no change; for 'not particularly,' I think, may mean stops at, dwells on individual. For 'wax' we might read, as has been done, *verse*; but the allusion may be to the waxed tables on which the ancients wrote. We might also read *Which* for 'it,' yet it is more probable that a line is lost before it.

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So Capell also; 2nd folio *to him*.

Better, perhaps, with 3rd folio, *most needs*.

Something is lost after 'be,' and Timon is never addressed during his prosperity by any one but Apemantus without Lord or some other title of honour. I therefore read 'he will be *blest*, *Lord* Timon.' In ii. 2, we have an omission of 'Lord' by the printer. Singer proposed *rewarded* after 'be.' Possibly 'Timon' was a mere addition of the printer's.

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I cannot find a meaning in this. Perhaps 'no' should be *so*, and 'angry' *little, mean, poor*, or something of the kind. Warburton read *hungry*. Singer's folio *an empty*.

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“Traffic’s thy god, and *may* thy god confound thee!”

Sc. 2. “Than my fortunes *are* to me.

“But yonder man is ever angry.”

“Let me stay *here* at thine apperil, Timon.”

Timon had assigned him ‘a table by himself.’

“Here’s that which is too weak to be a sinner.”

We should, of course, read *liar* to rime with *mire*.

“Amen, *amen*. So fall to’t.”

“Much good dich thy good heart, Apemantus!”

This might seem to be a mere misprint of *do it*; but it is in reality a mere corruption of it.

“Please you, my lord, there are certain ladies *who are*.”

“The ear,
Taste, touch, smell, pleased from thy table rise.”

The admirable restoration of Warburton. The 4tos and folio had “There, taste, touch, all pleas’d from thy table rise.” The two first letters of *smell* had probably been effaced. See on Ham. iii. 4.

“You have added worth and lustre unto it.”

In the originals ‘unto ’t and lustre.’ The 2nd folio reads ‘and *lively* lustre.’

“Vouchsafe me a word; it does concern you near.—
Near? Why, then, another time I’ll hear thee.

Ipr’ythee let us be provided *now*

To show them entertainment.—I scarce know how.”

Metre and rime both seem to require this addition. Perhaps in the two first lines we should read ‘*nearly*,’ thus making a rime, or omit ‘thee.’

“ May it please your honour, *the* lord Lucius.”

“ Four milk-white horses, trapp’d in silver-harness.”

“ Thy horses shall be trapp’d,
Their harness studded all with gold and pearl.”
Tam. of Shrew, Induct. ii.

“ And now I remember *me*, my lord, you gave.”

“ I doubt *me* whether their legs be worth the sums.”

ACT II.

Sc. 1. “ It cannot hold ; no reason
Can sound his state in safety.”

If ‘ sound ’ be the right word, it must be a nautical metaphor. Editors in general read *found*.

“ Plays in the right hand thus ;—but tell him *that*.”

“ Ay go, sir.—Take the bonds along with you,
And have the dates in. Come . . .”

This is the reading of the folio, and is perfectly intelligible ; perhaps we should read ‘ in *mind*.’ Editors in general follow Theobald in reading for ‘ Come ’ *compt*.

Sc. 2. “ Never mind
Was to be so unwise, to be so kind.”

Here ‘ to be ’ is being. See Introd. p. 70.

“ What shall be done ? He will not hear till *he* feel.”

“ He humbly prays your speedy payment *of*.”

“ With clamorous demands of [debt] broken bonds.”

I think ‘ debt ’ was introduced from the next line. Malone reads ‘ *date*-broken.’

“Look you, here comes my master’s page.”

For ‘master’s,’ both here, and in the following speech, Malone very properly read ‘*mistress*.’ See on Tam. of Shr. i. 2.

“I have retired me to a wasteful cock.”

By ‘cock’ here can only be meant a cockloft, and perhaps, as it is at the end of the line, *loft* may have been effaced. See Introd. p. 58.

“This night englutted ! Who is not *Lord* Timon’s ?

“Canst thou the conscience lack
To think I shall lack friends ?”

As to lack conscience is to be unconscionable, and would sound here rather ironically, I think ‘lack’ has been suggested by the following line for *have*, or some other word.

“Men and men’s fortunes could I *as* frankly use.”

“And in some sort these wants of mine are crown’d.”

Here also ‘crown’d’ seems to occupy the place of some other word.

“*I* pr’ythee, man, look cheerly ; these old fellows.”

I would I could not [think it]. That thought is bounty’s foe.”

Several of the editors concur in this proper omission.

ACT III.

Sc. 1.

“This slave

Unto his honour has my lord’s meat in him.”

As this is not sense it requires emendation, and the simplest, I think, is *dishonour* for ‘his honour.’ I had also conjectured *this hour*, in which I had been anticipated. Collier’s folio reads *humour*. Mr. Dyce thinks the error is in ‘slave,’ for which he reads *scandal*, quoting “This *scandal* of his

blood" (R. II. i. 1). "Thou *slander* of thy heavy mother's womb" (R. III. i. 3). It must be observed that neither *slave* nor *scandal* is followed by *unto* elsewhere in Shakespeare.

"*In him* when he is turned to poison? Oh, may."

Sc. 2. "Yet had he mistook him and sent to me."

I do not see the meaning of 'mistook' here, and I have no probable emendation to offer. For 'so many talents' here and elsewhere in this scene some read '*fifty* talents.'

"The more beast *I*, I say."

"And just of the same piece
Is every flatterer's sport."
Theobald's reading, *spirit* for 'sport,' should be received.

"And kept his credit, with his purse, *upright*."

"He does deny him, in respect of his *want*."
It is quite plain that this or some such word was effaced.

Sc. 3. "Has Lucullus and Ventidius denied him?
And does he send to me? Three . . . humph!
It shows
But little love or judgement in him. Must I
Be his last refuge? His friends, like physicians,
Thrice give him over."

For 'Thrice,' the correction of Johnson, the folio reads *Thrive*, which Steevens and Malone retain. It also reads 'Ventidius and Lucullus.'

"*I may* be thought a fool."

The 2nd folio added *I*; the *may* seems also necessary.

"Save the gods only. Now his friends are dead."
So also Hanmer; the folio has 'only the gods.'

Sc. 4. "We cannot take this for *an* answer, sir."

"Lucius, Lucullus, and Sempronius, Ullorxa, all."

The barbarous term 'Ullorxa' is, I suspect, a mere corruption of *all on 'em*. How it *has* perplexed the critics!

Sc. 5. "He did behave his anger, ere 'twas spent."

'Behave' is Warburton's reading for 'behave' of the folio. It is generally followed, but I am dubious of it. Jackson and Singer have proposed *behood*.

"And not endure all threats? sleep upon 't."

With Hanmer, I read *threatnings*, for the sake of the metre.

"Without repugnancy? if there be *then*."

Hanmer read '*But* if.'

"The fellow

Loaden with irons wiser than the judge."

For 'fellow' Johnson read *felon*, which I adopt.

"Why, *I* say, my lords, he has done fair service."

This is the reading of the 2nd folio.

"He has made too much plenty with *himself*."

"If there were no *other* foes, this were enough."

"Only in bone, that none may look *upon* you."

For 'in bone,' which is not very clear, Mr. Staunton would read *at home*.

"Pours into captain's wounds?—*Ha!* banishment!"

Sc. 6. "The swallow follows not summer more willingly."

"Who stuck and spangled *by* you with flatteries."

Hanmer reads 'with *your* flatteries.'

ACT IV.

Sc. 1. "Thy mistress is o' the brothel."

I read without hesitation '*at the brothel.*' The *t* in *at* was not sounded. See *Intro.* p. 52.

"Pluck the lin'd crutch from thy old limping sire."

In its ordinary sense, and I know no other, '*lined*' cannot be applied to a crutch. I therefore read *lean'd*, with an ellipsis, in the usual manner, of *on*, which would give a tolerable sense. See *Tr.* and *Cr.* v. 3.

"Rise mov'd, and *gravely leaning on one crutch*,
Lift the other like a sceptre."

Fletcher. *Beggar's Bush*, ii. 1.

"And yet confusion live!"

I prefer *let*; *Hanmer* did the same.

Sc. 2. "As we do turn our backs

From our companion thrown into his grave,

So his familiars to his buried fortunes . . .

Slink all away, leave their false vows with him," etc.

If we read *Upon* or *On* for '*From*,' and point as I have done, all seems simple enough. M. Mason ingeniously transposed '*From*' and '*to*.' After all, however, '*From*' may have been the poet's word.

"And we, poor mates, stand on the dying deck."

A '*dying deck*' is an odd expression; *sinking* would apparently make better sense. Yet *dying bed*, i. e. death-bed, may still be heard.

"Who would be so mock'd with glory? or to live

But in a dream of friendship, *and survive*

To have his pomp and all what state comprehends

But only painted, like his varnish'd friends?"

I have ventured on these corrections, as this part of the speech is in rime. The folio reads '*compounds.*' Collier's folio and Sidney Walker also propose *comprehends*. For '*or to live*' we might read '*or would live.*' See *Temp.* iii. 1.

“ I’ll follow and enquire him out, *and then.*”

Sc. 3. “ The greater scorns the lesser ; not *even that*
nature,
To which all sores lay siege, can bear great
fortune
But by contempt of nature. Raise me this
beggar,
And deny ’t that lord, the senator shall bear
Contempt hereditary, the beggar native honour.
It is the pasture lards the rother’s sides,
The want that makes him lean.”

The excellent correction of ‘ rother ’ for *brother* of the folio is due to Mr. Singer, and to Collier’s folio. *Rother- (hryther A.S.)* *beast* is *juvencus* ; there was a *rother-market* in Stratford.

“ A thousand herds of *rother-beasts* he in his field did keep.”
Golding, Ovid. p. 52.

For ‘ lean ’ the folio has *leave*, an evident misprint. With respect to the addition to the first line, it is demanded by the metre, and the meaning is that even a diseased beggar, a Lazarus as it were, would have to change his nature to be able to bear prosperity with equanimity.

“ Black, white ; foul, fair ; wrong, right ; * * * ”

Perhaps the lost words may have been *guilt, innocence, or guilty, innocent.*

“ Pluck stout men’s pillows from below their heads.”

Hanmer read ‘ *sick men’s,*’ alluding to a practice of hired nurses.

“ This, *this*, it is
That makes the wappen’d widow wed again.”

For ‘ wappen’d ’ Singer read *wapper’d*, worn out, debilitated, of the use of which word he gives examples.

“ With man’s blood paint the ground gules, gules ; *for if.*”

A foot has certainly been lost. Sense seems to require this addition.

“*For* that by killing
Of villains thou wast born to conquer my country.”

“For those milk-paps
That through the window barne bore at men’s eyes,
Are not within the leaf of pity writ,
But set ’em down horrible traitors. Spare not the
babe.”

This is a difficult passage. ‘Milk-paps’ seems to mean tender young maidens, and editors are probably right in reading *bars* for ‘barne.’ The ‘bars,’ as Mr. Staunton observes, seem to mean the cross-lacing on the bosom, still to be seen in Switzerland. We should perhaps omit ‘’em,’ not ‘But,’ as the editors do, in the last line.

“And be no turn-coats. Yet may your pains six months
thence.”

“Nor sound his quillets shrilly ; hoar the flamen.”

Singer adopts Upton’s reading of *hoarse* for ‘hoar ;’ but though it would agree with what follows, I know of no such verb. We might read ‘*make hoar*,’ or ‘*make hoarse*.’

“Derive some pain from you. Plague all *of them*.”

“Men daily find it so. Get thee away.”

“Teems and feeds all ; whose self-same *forming* metal.”

“Yield him who all the human sons doth hate.”
Here again, as so often, we have ‘the’ for *thy*.

“Dry up thy marrows, vines, and plough-torn leas.”

For ‘marrows’ Mr. Dyce reads ‘marrowy,’ Collier’s folio *meadows*. I read *married* sc. to the elms, etc. The marriage of the elm and the vine is noticed in Com. of Errors, ii. 2, Cymb. i. 7.

“Whereof ungrateful man, with liquorish draughts,
And morsels unctuous, greases his pure mind.”

As ‘pure’ is rather an odd expression in the mouth of Timon, we should perhaps read ‘*impure*.’ The negative is often thus omitted. See on Com. of Err. ii. 2.

“From change of fortune. Why this spade? this place?”

The folio has ‘change of future;’ the correction was made independently by Southern and Rowe.

“Will these moist trees
That have outliv’d the eagle.”

Hanmer’s emendation of *moss’d* for ‘moist’ has been generally and justly received.

“Willing misery
Outlives incertain pomp, is crown’d before *it*.”

“At duty, more than I could frame employment;”
There is evidently a line lost here.

“If thou wilt curse thy father, that poor rag.”

For ‘rag’ Johnson read *rogue*, which is also in Singer’s folio, and is probably right, as he afterwards terms him “poor rogue hereditary.”

“First mend my company. Take thyself away.”
The folio reads *thy* for ‘my.’

“‘Twixt natural son and sire.”

The folio reads *sun and fire*.

“Do villainy, do, since you profess to do it.”
The reading of the folio is ‘protest,’ and also ‘villain.’

“Break open shops; *for* nothing can you steal
But thieves do lose it. Steal *not the* less for this.”
Rowe also added *not*, which was indispensable.

“It almost turns my dangerous nature wild.”

The context plainly shows that for 'wild' we should, with Warburton, read *mild*.

"No more* I pray *you*—and, he is a steward."

"If not a usuring kindness, and, as rich men deal gifts."

It was the opinion of the sagacious Tyrwhitt that 'If not' is a mere insertion of the printer's, suggested by 'Is not' in the preceding line. I have, however, little doubt but it should be, as I have printed it, "*Is it not a usuring kindness?*"

"Exchange *it* for this one wish, that you had power."

ACT V.

Sc. 1. "To load our purposes, with what they travel for."

Collier's folio reads *purses*. In that case 'they' should be *we*.

"When the day serves, before black-corner'd night."

For 'corner'd' some read *coned*, *crowned*, *cover'd*. Singer and Dyce *curtain'd*. I have given *cover'd*.

"Know his gross patchery, love him, feed him, *and*."

"You have worked for me, there is payment. Hence!"

Malone, who is usually followed, reads '*done work*.'

Sc. 2. "To stop affliction let him take his haste."

Perhaps 'take' should be *make*.

Sc. 5. "On those that are revenges; crimes like lands
Are not inherited."

"But shall be remedied to your public laws."

For 'remedied' Singer read *remitted*. I adopt *render'd*, the reading of M. Mason.

CORIOLANUS.

ACT I.

Sc. 1. 2 *Cit.* "Our business is not unknown to the Senate."

So it stands in the folio here and in the subsequent speeches; but as Malone rightly saw, it should be 1 *Cit.*

"But, since it serves my purpose, I will venture
To scale it a little more."

All attempts to make sense of 'scale' having been most complete failures, it only remains to read, with Theobald, *stale*.

"I'll not *stale* the jest
By my relation."

Massinger, *Unnat. Comb.* iv. 2.

"Our disgrace with a tale. But an't please you deliver it."

"Even to the court of the heart, to the seat of the brain."

So perhaps it were better to read.

"With every minutes you do change a mind."

The *your*, for 'a,' of Collier's folio seems preferable.

"Of their own choice. One's Junius Brutus, *another*."

"The present wars devour him! He is grown
Too proud to be so valiant."

Such also is the punctuation of Warburton. 'To be seems to be *in being*.' See *Introd.* p. 70.

Sc. 2. "What ever have been thought on in this state."

We should either read *hath* for 'have,' or *we* for 'been.'

Sc. 3. "At Grecian sword contemning . . ."

So the folio reads; an evident misprint for *contemning*. The aposiopesis removes all need of alteration. The usual reading is *contending*, that of 2nd folio.

"Caught it again; or whether his fall enraged him."

The usual substitution of *or* for *and*.

Sc. 4. "No, nor a man that fears you less than he,
That's lesser than a little."

I read, with Johnson, *but* for 'nor.'

"Fool-hardiness! not I.—Nor I.—*Nor I.*"

"And, when it bows, stands up. Thou art left, Marcius . . .

A carbuncle entire, as big as thou art,
Were not so rich a jewel."

A line at least has, I think, been left out after the first; or there may be an aposiopesis.

Sc. 6. "The Roman gods
Lead their successes," etc.

It is evident from the context that the poet wrote *Ye*, not 'The,' as in Ant. and Cleop. v. 2. They were written alike.

"The mouse ne'er shunn'd the cat as they did budge
From rascals worse than they."

'Budge' in its present sense seems to be a very feeble term; but in Cole's Dictionary we have "To budge, *pedem referre*;" and in 3 Hen. VI. i. 4,

"With that we charg'd again; but out, alas!
We *bodg'd* again."

There seems to be an allusion to deer in 'rascals.' We had the same allusion above in

"Thou rascal, that art worst in blood to run,
Leadeſt firſt to win ſome vantage."

"And four ſhall quickly draw out my command
Which men are beſt inclined."

I read *forth* for 'four;' 'command' is the nom. to 'draw.'

Sc. 7. "Hence, *then*, and ſhut your gates upon us."

Sc. 8. "That was the whip of your bragg'd progeny."

Here 'bragg'd' is, bragged of, that you brag of; 'progeny' progenitors, and 'whip' the implement with which they ſcourged their foes. Chaucer (Tr. and Cr. ii.) terms Hector the "Grekis *yerd*."

Sc. 9. "When ſteel grows
Smooth as the parasite's ſilk, let him be made
An overture for the wars."

By 'him' in the ſecond line can only be meant the parasite, and what is the meaning of his being an 'overture for the wars'? I feel convinced that it is a printer's error for a noun; and I read *pipes*, which might be thus miſtaken. The meaning then would be, when things are ſo, let pipes and tabors, not trumpets and drums, be uſed in our armies, grown thus effeminate.

"My throat of war be turn'd,
Which quired with my drum, into a pipe
Small as a eunuch's," etc.—iii. 2.

"At a poor man's houſe; he uſed me *very* kindly."

Sc. 10. "Where I find him, were it
At home, upon my brother's guard, even there,
Againſt the hofpitable canon, would I
Waſh my fierce hand in his heart."

With the full'eſt conviction I read for 'brother's guard'

household hearth; for that was the very place where he *did* find him. "He got him up straight to the *chimney hearth*, and sate him down" (North's Plutarch, p. 232). Besides, we never hear that Aufidius had a brother; and it should be *under*, not *upon*, the guard; a man is, or stands, on his own not on another's guard. In Rich. II. iv. 1 we have "under his *household roof*;" and *household hearth* occurs in Campbell's Gertrude of Wyoming, iii. 17.

ACT II.

Sc. 1. "What harm can your beesome conspectuities glean out of this character?"

Regarding 'beesome' as a corruption, the editors have all adopted Theobald's reading, *bisson*, which occurs in Hamlet (ii. 2) in the sense of blinding. Mr. Singer, however, quotes from Huloet's Dictionary "Blynde or *Beasom-borne*, cæcigenus," which proves the text to be right.

"For these in honour follows Coriolanus."

"I have lived

To see inherited my very wishes,
And the buildings of my fancy * * *

We might supply *turn'd to sense*.

"Whiles she chats of him. The kitchen malkin pins."

"At some time when his soaring influence
Shall teach the people."

There is perhaps an aposiopesis here; otherwise I should incline to read *touch*, as Mr. Knight and Collier's folio also read.

"The blind to hear him speak. Matrons flung *their* gloves."

Sc. 2. "We met here, both to thank and to remember."

Editors in general read *meet*. I read 'We *are* met.'

"We shall be blest to do, if he remember."

Collier's folio read *prest*, i. e. ready; but no change is needed. "And then *we shall be bless'd* To do your pleasure" (King John iii. 1). It is the same as *happy* of the present day.

"Alone he entered
The mortal gate of the city, which he painted
With shunless destiny."

I do not see the meaning of 'painted' here. Perhaps the right word is *parted*, i. e. burst open, as it had been closed on him, i. 5. In Rom. and Jul. ii. 5 we have the same change of *ar* to *ain*.

Sc. 3. "Some brown, some black, some auburn."
For 'auburn' the folio has *abraham*.

"The price *of it* is to ask it kindly.—Kindly?"

"Why in this woolvish tongue should I stand here."

As, in Othello (i. 1), the folio reads "*tongued* consuls" for "*toged* consuls" of the 4to, editors here properly read *toge* for 'tongue;' the 2nd folio has *gown*. As 'woolvish' offers very little sense, we should, with Collier's folio, read *woolless*; for it has been already (ii. 1) termed "the *napless* vesture of humility."

"I have seen and heard of; for your voices *I*
Have done many things, some less, some more. Your
voices."

"That our best water brought by conduits hither,
And nobly nam'd so, twice being Censor."

That a line has been lost here is beyond doubt. Pope, who is generally followed, added, "And Censorinus, darling of the people." But as the words in North's Plutarch are "so surnamed because the people had chosen him censor

twice," it might be better to read "*And Censorinus, he that was so nam'd.*"

ACT III.

Sc. 1. *Com.* "You are like to do such business."

With Malone I read *Cor.*, to whom it is better suited. The names are often given wrong in this play.

"Which we disdain'd should tetter us."

"O good, but most unwise Patricians!"

The folio reads 'O God!' the judicious alteration is Theobald's, as usual. See on Ham. ii. 2.

"They know the corn
Was not our recompense, resting well assured
They ne'er did service for 't."

For 'our' Southern read *their*, which seems to have been the poet's word.

"Could never be the native
Of our so frank donation."

As I have never met with 'native' in the sense of origin, source, I think, and so did Mason, that the right word is *motive*.

"How shall this bosom multiplied digest
The senate's courtesy."

I do not think that the text is, in any place in these plays, more certainly correct than it is here; yet some late editors adopt without hesitation *bisson multitude*, the reading of Collier's folio. By 'bosom multiplied' the poet means the union or complex of the bosoms, *i.e.* hearts, affections, of the people. In his next speech *Cor.* uses in a similar manner "multitudinous tongue;" and in ii. 2 we meet "multiplying spawn." In *Lear* (v. 3) we have "the common bosom;" and in our poet's *Lover's Complaint* "That he did in the general bosom reign."

“To jump a body with a dangerous physic.”

For ‘Jump’ Pope read *vamp*, Singer *imp*. ‘Jump’ is risk, hazard, and the verb seems, like so many others, to be here causative.

“Go call the people; in whose name *I* myself.”

2. *Sen.* “Weapons, weapons,” etc.

So the speech is given in the folio. In the Globe Shakespeare it is given *Senators, etc.*, and what follows as the discordant cries of the various parties, which certainly seems to be more effective.

“Come, try upon yourselves what you have seen me *do*.”

“Lay hands upon him.—Help Marcius, help, *help*!”

Com. “Stand fast
We have as many friends as enemies.”

I think this should be *Cor.*, and I have so given it.

Cor. “Come, sir, along with us.”

This speech evidently belongs to *Com*.

“Leave us to cure this cause.—For ’tis a sore upon us,
You cannot tent yourself.”

I think we should either omit ‘upon us,’ or for ‘us’ read *you*.

Cor. “I would they were barbarians, as they are,
Though in Rome litter’d, not Romans, as they
are not,
Though calv’d in the porch o’ the Capitol! . . .

Men. Begone,
Put not your worthy rage into your tongue.”

So, I think judiciously, Tyrwhitt arranges, and he has

been generally and properly followed. The folio gives the whole to Menenius, to whom it is not at all suited.

“Or Jove for ’s power to thunder. His heart ’s his mouth.”

I would read ‘*in* his mouth.’ “My voice is in my sword” (Macb. v. 7). “He wears his tongue in his arms” (Tr. and Cress. iii. 3).

“To eject him hence
Were but one danger, and to keep him here
Our certain death.”

I read *our* for ‘one,’ as Theobald also proposed. In Ant. and Cleop. (i. 4) we have “*One* great competitor,” where the sense demands *our*; and in Son. xcix. “*Our* blushing shame,” where editors read, as sense requires, *One*.

“Form [in peace] to his utmost peril.”

I omit ‘in peace,’ as it had just occurred, is needless, and disturbs the metre.

Sc. 2. “I talk of you.”

Here Collier’s folio places the entrance of Volumnia, and I think rightly.

“O sir, sir, sir!”

The *son, son, son!* of Collier’s folio is much better. She never elsewhere says *Sir* to him. See on Meas. for Meas. iii. 1.

“The thwartings of your dispositions.”

‘Thwartings’ is the emendation of Theobald for *things* of the folio.

“I have a heart as little apt as yours,
But yet a brain,” etc.

There is, I think, either an aposiopesis at the end of the first line; or a line is lost, as Volumnia is speaking quite calmly; or, *to stoop, to yield*, or something of that sort is omitted.

“ Before he should thus stoop to the heart.”

Here again Theobald emended, *herd* for ‘heart.’

“ You are too absolute ;

Though therein you can never be too noble.

But when extremities speak . . . I have heard you say.”

So I think we should point to make sense.

“ Nor by the matter which your heart prompts you *with*.”

The metre requires a syllable ; the 2nd folio reads *to*.

“ But with such words that are but roated in.”

‘Roated’ is probably *roted* ; but no such verb occurs elsewhere as *rote*. Boswell proposed *rooted*.

“ Not *only* what is dangerous present but
The loss of what is past.”

There can be little doubt that *only* was the word omitted.

“ Often thus ; which correcting thy stout heart,

Now humble as the ripest mulberry,

That will not hold the handling, [or] say to them.”

By these slight corrections this place gains sense—a thing it never had before. All through the speech, it may be observed, Volumnia acts the part she would have her son perform. The transposition he had made in the first line—where the folio has ‘Which often thus’—having perplexed the printer, he took ‘humble’ for a verb, and so introduced ‘or’ to try to make sense. (Introd. p. 67.) Mr. Dyce says “the passage now stands as Shakespeare wrote it.” Why, then, has he not given us the sense of it?

“ Even as she speaks, why *all* their hearts were yours.”

“ Must I with my base tongue give to my noble heart.”

It might be better to omit the first ‘my’ and ‘to.’

“ Well, mildly be it then ; mildly *be it then*.”

For an exactly similar effacement at the end of a scene see on Temp. iii. 1.

Sc. 3. "He has been used
Ever to conquer and to have his worth
Of contradiction."

I do not well understand 'worth' here. Rowe read *word*; but I cannot approve of it; *wreak* would seem better. We have "a heart of wreak" (iv. 5); also Tit. And. iv. 3, 4. See on M. for M. ii. 1.

"Rather than envy *to* you.—Well, well, no more."

"Given hostile strokes, and that not *only* in the present."

"I have been consul, and can show from Rome
Her enemies' marks upon me."

The preposition should be '*fore*, *for*, or *to*."

"That won you without blows! Despising for you
The City, thus I turn my back *upon it*.
There is a world elsewhere."

ACT IV.

Sc. 1. "You were used
To say extremities was the trier of spirits."

The 2nd folio reads 'extremity,' and it is usually followed, and is perhaps right; yet the text is not wrong. See Intro. p. 72.

"*That* Fortune's blows,
When most struck home, being gentle wounded, craves
A noble cunning."

Though this may seem devoid of sense, it is, I think, what the poet wrote. If so, we must take 'wounded' actively, like "Under my burden *groan'd*" (Temp. i. 2). "It is twice *blessed*" (M. of Ven. v. 1) etc.; and then 'gentle' will denote that the blows were open and honourable ones. (See

the parallel passage in Tr. and Cress. i. 3.) If this should not satisfy, we might perhaps read *in the gentle-minded*. Pope read 'gentle-warded.' 'Cunning' here is skill taken in a good sense, as in "May my right-hand forget her *cunning*" (Ps. cxxxvii).

"Like to a lonely dragon that his fen
Makes feared."

Perhaps the right reading would be *den*.

"Will or *not* exceed the common, or be caught."

The negative seems required to make sense.

"My first son,
Whither wilt thou go?"

She had, according to herself, no other son (see i. 3); and again she says of herself (v. 3), "While she, poor hen, fond of no second brood." I have never met with 'first' in the sense of noblest, that given it here by the critics. I would therefore read *fairest*. In Tr. and Cr. we have "*fair* Lord Æneas" (i. 3); "*fair* Prince" (iii. 1, v. 1); "*fair* Diomed" (iv. 1); *fair* beholders (Prol.).

"More than a wild exposure to each chance."

Southern read *exposure*, which probably the poet wrote.

Cor. "Oh, the gods!"

I give this speech to *Vir.*, to whom it is better suited. Her only other speech in this scene is "O Heavens! O Heavens!"

Sc. 3. "But your favour is well appeared by your tongue."

Steevens read *approved*, Singer *appayed*. The poet probably wrote *has*, pronounced *as*, of which the printer made 'is.'

Sc. 4. "My birth-place have I, and my love's upon."

With Steevens, I read *hate* for 'have.' This change of adjacent letters is a common error with printers.

Sc. 5. "All-noble Marcius. Let me *entwine*
Mine arms about that body."

"Unbuckling helms, fisting each other's throat,
And waked half-dead with nothing."

A line is apparently lost here; or there is an aposiopesis.

"Like a bold flood o'erbear *her*. O! come, go in."

"To fright 'em ere destroy 'em. But come in."

"This peace is *good* for nothing but to rust iron."

Steevens, without being aware of the metric requirement, made the same addition.

"than War's a destroyer of men.—'Tis so, and as
War[s] in some sort may be said to be a ravisher," etc.

Sc. 6. "If he had gone forth Consul, *have* found it so."

"And who resist
Are mocked for *their* valiant ignorance."

Sc. 7. "Which he was lord of; or whether nature in
him."

"And Power, unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it hath done."

I agree with Steevens in regarding this passage and the comments on it as being equally unintelligible. The meaning seems to be one which Shakespeare frequently expresses (see Tr. and Cr. i. 3, ii. 3, iii. 3)—self-praise is no praise. 'Unto itself commendable' is, then, standing high in the possessor's estimation. The sense yielded by 'tomb' and

'chair' is most trivial, and I would therefore venture to propose

"Hath not a tongue so evident as a charmer's."

Charms and spells, we know, were murmured or muttered in a low tone ("wizards that peep and that mutter" *Is.* viii. 19); and if the final letters of *charmer's* had been effaced—like *in him* a few lines higher—and only *char* left, the printer might easily have taken it for 'chair,' and so have made 'tomb' to correspond. For 'chair' Singer reads *hair*; Collier's folio *cheer*. *Charmer* occurs in *Oth.* iii. 4, and the poet had met with it in his Bible. I have introduced it again in *Ant.* and *Cl.* iv. 8.

"One fire drives out one fire; one nail one nail;
Rights by rights fouler, strengths by strengths do fail."

For 'fouler' Dyce reads *faulter*, Singer *foil'd are*. We might also conjecture *fall, and*; the final *d* in this last not being sounded. *Fall* and *fail* come thus together in "Fall Greeks, fail fame; honour or go or stay" (*Tr.* and *Cr.* v. 1). It seems, however, safest to read, with Malone, as I have done, *founder*. We have "All his tricks *founder*" (*H.* VIII. iii. 2). What is said of fire in the first line is a favourite idea with our poet. We have it again in *Two Gent.* ii. 4, *K. John*, iii. 1. It is an allusion to the homœopathic mode of curing a burn by holding it to the fire. By the fires, etc., he means Coriolanus and himself.

ACT V.

Sc. 1. "It was a bare petition of a State
To one whom they had punish'd."

I do not well understand 'bare' here. Mason read *base*, which is not quite satisfactory.

"Pray you, go to him.—What should I do *there*?"

"Unheard, what then? * * *

But as a discontented friend, grief-shot."

I would supply *How, then, should I return?*

“ Good faith, I’ll prove him.
Speed how it will, I shall ere long have knowledge
Of my success.”

This is also the punctuation of Delius.

“ I tell you he does sit in gold.”

For ‘ in gold ’ we might read *a god*: “ He sits ’mongst
men, like a descended god ” (Cymb. i. 7). Bnt it may be
his chair of state that is meant.

“ What he would do
He sent in writing after me ; what he would not

* * * *

Bound with an oath to yield to his conditions.”

A line is lost between the two last lines.

Sc. 2. “ For I have ever verified my friends—
Of whom he’s chief—with all the size that
verity
Would without lapsing suffer.”

As ‘ verified ’ would seem to have been suggested by the
following ‘ verity,’ we might read, with Hanmer, *magnified*,
or perhaps repeat ‘ amplified.’

“ Out of your gates with sighs.”

As ‘ your ’ seems utterly unsuitable here, we might read
our or *yon*.

Sc. 3. “ That, if you fail in our request, the blame
May hang upon your hardness.”

Pope also saw that ‘ you ’ should be *we*.

Sc. 4. “ *For* the plebeians have got your fellow-tribune.”

Sc. 5. “ Holp to reap the fame
Which he did end all his.”

For 'end' Rowe read *make*; Collier's folio *ear*; Singer, after a writer in Notes and Queries, reads *ear* for 'reap,' and *reap* for 'end.' I would read *inn* for 'end.' "Give me leave to *inn* the crop" (All's Well, i. 3). "All was *inned* at last into the King's barn" (Bacon).

"Flutter'd your Volscians in Corioli."

I think Malone was right in reading *Volsces*, and I have followed him. Volscians is rarely a subst. in this play.

CYMBELINE.

ACT I.

Sc. 1.

"Our bloods

No more obey the heavens than our courtiers
Still seem as doth the king's."

Tyrwhitt read 'king;' Coleridge *countenances* for 'courtiers.' It is better to suppose a word effaced at the end of the second line; so I add *faces*. A few lines lower they are said to 'wear their faces' to the bent of the king's looks.

"Mais ceux qui de la cour ont un plus long usage,
Sur les yeux de César composent leur visage."

Racine, Britan. v. 5.

"To his mistress,

For whom he now is banish'd . . . her own price."

Sc. 2. "My residence at Rome's at one Philario's.

And sear up my embracements from a next
With bonds of death."

I approve of Singer's *seal*; there is no agreement between 'sear,' i. e. burn, and 'bonds.'

“Remain thou there
While sense can keep it on.”

I cannot avoid agreeing with those who read *thee* for ‘it.’

“That should’st repair my youth, thou heapest
A year’s age on me.”

Metre requires a foot in the first line. Capell added *instead*. I prefer *many*, which gives sense to ‘A year’s age.’

“I pray you speak with me. You shall at least.”

Sc. 3. “It went out o’ the backside o’ the town.”

Sc. 4. “’Twere a paper lost,
As offer’d mercy is . . . What was the last
That he spake to thee?”

It is only thus that I can give sense to the second line.

“O senseless linen, happier therein than I!”

“As he could make me with his eye or ear
Distinguish him from others.”

I read *the*, which is so often confounded with ‘his.’ Warburton, who is generally followed, read *this*.

Sc. 5. “A beggar without less quality.”

Rowe read *more*, which alone gives sense.

“Have confounded one the other or have fallen both.”
We should apparently read here *and* for ‘or.’

“If I offend *not* to say it is mended.”
All agree in adding *not*, which is not in the folio.

“I could but believe she excelled many.”

The folio has *not* for 'but;' the correction is Heath's.

"Or if there were wealth enough for the purchase, or merit."

I think the editors right in omitting the first 'or.'

Sc. 6. "But though slow, deadly.—I wonder, doctor, *that.*"

"Think on my words.—And *so* shall do."

Sc. 7. "As my two brothers, happy!" etc.

Mr. Staunton arranges this passage thus, which is most certainly an improvement (See on Tr. and Cr. iii. 3):—

"As my two brothers, happy! Blessed be those,
How mean soever, that have their honest wills,
Which seasons comfort; but most miserable
Is the desire that's glorious," etc.

I regret that I did not recollect this correction when printing my Edition, as I should probably have adopted it.

"Change you, madam;
The worthy Leonatus is in safety."

This is the punctuation of the folio, which I have retained, with (;) for (:); the usual punctuation is (?) Imogen is agitated at the announcement, and to reassure her, Iachimo says—subjoining the reason—'Change you,' like *look you, hark you, soft you*. The interrogation, however, may be right.

"According as you value your trust Leonatus."
Hanmer read *truest*. We might also read *trusty*.

"Which can distinguish
The fiery orbs above and the twinn'd stones
Upon the number'd beach."

Theobald, I think, was right in reading '*unnumber'd*'.

“The murmuring surge
That on the *unnumbered* idle pebbles chafes.”

Lear, iv. 6.

The joining it with ‘beach’ seems an instance of the figure called Hypallage. The stones are called ‘twinn’d’ from their resemblance to each other.

“Beseech you, sir, desire my man’s abode
Where I did leave him. He is strange and peevish.”
I think ‘desire’ should be *enquire*.

“Join gripes with hands
Made hard with hourly falsehood—*with* falsehood as
With labour—then by peeping in an eye
Base and illustrious,” etc.

Some critics read ‘by-peeping;’ but then a verb is wanting. We might for ‘by’ read *be*, or, with Johnson, *lie*; but I rather suspect the poet’s word was *bide*; for ‘bide peeping’ would be pronounced ‘bi peeping,’ and the printer went by his ear (see *Introd.* p. 52). A most unhappy conjecture, though adopted and greatly admired by Mr. Collier, is that of his folio ‘*bo-peeping* ;’ for there is no such verb. ‘*Illustrious*’ may be the right word, but Rowe’s ‘*unlustrous*’ has been generally adopted.

“With diseased ventures
That play with all infirmities for gold
Which rottenness can lend nature.”

This supposes the diseases to be not in them, but in those who come to them, which seems contrary to the course of Iachimo’s reasoning. Perhaps we should read *pay* for ‘play.’

“In this sty, where since I came,
Diseases have been sold, dearer than physic.”

Per. iv. 6.

We might perhaps also make a transposition in the second line, and read “That play for gold,” etc., *i. e.* stake their diseases against gold.

“Of rich and exquisite form. Their values great.”
I should prefer to read ‘value’s.’

ACT II.

Sc. 1. "And leave eighteen. Alas, poor princess !
Alas !"

Sc. 2. "Swift, swift, you dragons of the night, that
 dawning
 May bear the raven's eye."

This is the reading of the folio ; but Theobald read *bare*, and he is generally followed. Collier's folio has *blear* which I have adopted ; for nothing was more common than an omission, by the printer, of a letter or even a syllable in a word. By 'raven,' the poet probably meant the *night-raven*, of which he had already spoken in *Much Ado*, ii. 3, and for his knowledge of which he was probably indebted to Spenser, in "Here no *night-ravens* lodge, more black than pitch" (Shep. Cal. June, v. 23).

"The ill-fac'd owl, death's dreadful messenger,
 The hoarse *night-raven*, trump of doleful drear."

F. Q. ii. 12. 36.

Sc. 3. "With everything that pretty is."

As the riming line ends in 'begin,' and as 'every' is very generally plural in our poet, and he uses obsolete terms at the end, though not in the body, of lines for rime-sake, it is the merest printer-worship to reject *bin* for 'is,' the correction of Hanmer.

"It is a vice in her ear, which horse-hairs and calves-guts, nor the voice," etc.

The folio for 'vice' has *voice*. 'Calves-guts' should be '*cats-guts*.'

"Last night 'twas on my arm ; *for* I kiss'd it."

Sc. 4. "In these fear'd hopes
 I barely gratify your love."

Tyrwhitt, whom some late critics follow, proposed *sear'd* for 'fear'd.' The text is, in my opinion, right, 'fear'd' being one of the numerous instances of the past part. for the present ; 'fear'd hopes' are hopes that are mingled with fear. See on *As You Like it*, v. 4.

“Now mingled with their courage[s], will make known.”

The 1st folio has ‘wingled;’ the correction was made in the 2nd.

“If I had lost it.”

The folio has *have*; but the correction is certain.

“Who knows if one of her women, being corrupted.”

The correction was made in the 2nd folio.

Sc. 5. “Must be half-workers? We are all of us bastards.”

“All faults that *men do* name; nay, that hell knows.”

“For even to vice.” * * *

We might add *to which they are so prone*.

ACT III.

Sc. 2. “How! of adultery? wherefore write you not What monsters her accuse? Leonatus!”

The metre would require ‘O Leonatus!’ but as “What false Italian” follows, it might be better to read ‘monster’s her accuser,’ the *r* having been lost as in Macb. ii. 1. See on Ant. and Cleop. iv. 10.

“Could not be so cruel to me as you, O the dearest of creatures, would even renew me with your eyes.”

Of this, as far as I can perceive, no sense has been or ever can be made. We should therefore read, with Pope, *but* for ‘as,’ which may have been suggested by the preceding ‘so;’ or ‘would *not* even,’ with Malone.

“I see before me, man; nor here, nor here,
Nor what ensues; but have a fog in them.”

I think we should read *there* for the second ‘here,’ and perhaps *they* for ‘but,’ or *they* have.”

Sc. 3. “Richer than doing nothing for a bauble.”

The folio has *babe*, which Rowe judiciously corrected as it is here given. In the MS. 'bauble' was probably spelt *bable* or, it may be, *babel*; and the latter part may have been effaced. Hanmer read *bribe*; Johnson and Singer *brabe*.

"Such gain the cap of him that makes 'em fine."

For 'em' the folio has *him*. If we retain the reading of the folio, we must read 'gains.' 'Cap' is salutation.

"They took thee for their mother
And every day do honour to her grave."

For 'her' we should read of course *thy*.

Sc. 4. "Ne'er long'd my mother so
To see me first, as I have now . . . Pisanio!"

"And thou *too*, Posthumus, that didst set up."

Posthumus is *always* to be accented on the first syllable. It is usual to read 'thou that;' but my reading I think more natural.

"I'll wake mine eye-balls first.—Whêrefore then?"

Hanmer read 'blind first;' I prefer *make*, with a (. . .); Collier's folio has *crack*.

"Though peril to my modesty, not death on't
I would adventure."

We should perhaps, with Johnson, read *Through*.

"There's more to be consider'd, but we'll even
All that good time will give us."

A verb seems lost at the end of the first line. Its place may have been taken by 'even,' or we might simply add *do*.

Sc. 5. "Madam, all joy befall your grace and you."

I think Capell and Steevens were right in reading 'and yours.' The two last letters had probably been effaced.

"She looks us like
A thing more made of malice than of duty."

I think we should insert *on*, *at*, or *to* after 'look.' The 2nd folio read '*as* like.'

"That will be given to the loudest of noise we make."

So I read, with preceding editors.

"I have not seen these two days.—Go, look after *him*."

'The low Posthumus, *she* slanders so her judgement.'

Sc. 6. "When resty Sloth
Finds the down-pillow hard."

Singer quotes Bullokar's Expositor to show that 'resty' is idle, inert. Steevens proposed *restive*.

"Since Leonatus' false."

That is 'Since Leonatus is,' to avoid cacophony.

ACT IV.

Sc. 2. "Grow, Patience!

And let the stinking elder, Grief, untwine
His perishing root with the increasing vine!"

The folio reads *patient*. I incline to read '*from* with,' and *thy* for 'the' in the last line.

"For defect of judgement
Is oft the cause of fear."

For 'defect' Theobald read *th' effect*, while Hanmer read *cure* for 'cause.' I see no great need of change.

"Thou Divine nature how thyself thou blasonest."

'How' is Capell's correction for *thou* of the folio.

"What does he mean? Since *the* death of my dearest mother."

"To have turn'd my leaping-time into a crutch."

I feel almost inclined to read '*leaping-pole*,' which was of course in use then as now, as it was known to the ancients.

“With female fairies will his tomb be haunted
And worms will not come to thee.”

I agree with Steevens in reading *him* for ‘thee.’

“Yea and furr’d moss besides, when flowers are none,
To winter-ground thy corse.”

“To winter-ground a plant,” says Steevens, “is to protect it from the inclemency of the winter-season by straw, dung, etc., laid over it.” This seems decisive; otherwise the mention of ‘*furr’d moss*’ would lead me to read, with Warburton, ‘winter-gown.’

“Come on, away; apart upon our knees.”

A line riming with this is evidently lost.

“Pisanio might have kill’d thee at the heart
And left this head on.”

For ‘this’ we should probably read *thy* or *the*.

“I fast and pray’d for their intelligence.”

I think we should read ‘*fasted*.’

“Try many, all good, serve truly, *and yet* never
Find such another master.”

Some read ‘*and all good* ;’ others ‘*serve them*.’

Sc. 3. “And *he* will, no doubt, be found.”

“I heard no letter from my master since.”

Hanmer properly read *have had* for ‘heard.’

ACT V.

Sc. 1. “Yea, bloody cloth, I’ll keep thee; for I am
wish’d

Thou shouldest be colour’d thus.”

Pope omitted ‘am,’ and so his successors; but it must

have been a mistake for *'ve*; unless there be an error in *'wish'd.*'

Gods, if you
Should have ta'en vengeance on my faults, I never."
Possibly the poet wrote more correctly *Had taken*.

"You some permit
To second ills with ills, each elder worse;
And make them dread it, to the doer's thrift."
A line must have been lost between the two last. 'Elder'
is later.

Sc. 3. "Sweet words; or hath more ministers than we
That draw his knives in the war."

This would seem an instance of the usual change of *or* for
and.

Sc. 4. "Thy crystal window ope; [look], look out."

"Be not, as is our fangled world, a garment."

As 'fangled' never occurs without *new*, it is but reasonable to suppose it was omitted here; and 'is,' which is not wanted, was probably inserted for metre's sake.

"No more tavern-bills, which are *as* often the sadness."

Sc. 5. "O'ercome you with her show, and in *due* time."
The 2nd folio has '*yes*, and in time.'

"Mine own.—I know not why, *nor* wherefore."
Nor is the necessary addition of Rowe.

"One sand
Another not more resembles . . . That sweet rosy lad."

This punctuation, I think, removes all difficulty. In the perturbation of astonishment he stops short, and then tells whom he meant.

"This man is better than the man he slew."

For the first 'man' we had better read *youth*.

"Your pleasure was my meer offence."
So Tyrwhitt; the folio reads *neere*.

"Beaten for loyalty
Excited me to treason."
It would seem that *beating* would be the proper word.

"Rejoiced *at* deliverance more. Blest may you be."
For 'may' the folio reads *pray*.

"This fierce abridgement
Hath to it circumstantial branches."
For 'fierce,' which yields no good sense, I read *first*.
'Abridgement' is summary: "This brief abridgement of
my will I make" (Lucrece).

"Is this most constant wife [To Post.] who even now."
For 'this' we might read *thy*, or, as I have done, 'this
thy.' Without the stage-direction the place has no sense.

"My peace we will begin."
For 'My' Capell read *By*; others *This*.

"Have laid most heavy hand *on*."

ADDITIONAL NOTES.

THE TWO GENTLEMEN OF VERONA.

ACT iv. 4. "And at that time I made her weep a good."

In English we have *good* and *the good* as nouns, but never *a good*. A monosyllabic noun may, then, have been lost, and the poet may have written 'a good *flood*,' as she "wept bitterly," and we have "*flood* of tears" (Com. of Err. iii. 2); or 'a good *store*' as we have "Sham'd their aspects with *store* of childish drops" (Rich. III. i. 2). Finally, it may have been 'a *flood*,' and the *f* having been effaced, the word was supposed to have been 'good.'

ALL 'S WELL THAT ENDS WELL.

ACT v. 3. "Admiringly, my liege." etc.

The folio punctuates "Admiringly my liege, at first I stuck my choice upon her." The usual reading is "Admiringly, my liege, at first" etc. I would afterwards read

"*But* ere my heart

Durst make a too bold herald of my tongue."

We should thus, I think, increase the effect of Bertram's regretful speech.

KING HENRY IV.—PART I.

ACT v. 3. "I will assay thee, and so defend thyself."

There was no need of correction here; the folio has not 'and,' and reads 'so defend thyself.' The following has been omitted:—

ACT v. 5. "Had been alive this hoür, *Worcester*."

EXPLANATORY INDEX

OF

ALLUSIONS, USAGES, WORDS, AND
PHRASES.

A (printed 'a or a') is used instead of 'e for *he* when *h* is suppressed. *Intro.* p. 53.

Able (*Lear*, iv. 6), enable, back, maintain, support. "Admitted! aye into her heart. I'll *able* 'em" (*Chapman*, *Widow's Tears*, ii); "You might sit and sigh first till your heart-strings broke. I'll *able* it" (*ib.* iv.).

Absey (*K. John* i. 1), the *a b c* or alphabet. The *a* was perhaps pronounced as in continental languages.

Accommodate (2 *H. IV.* iii. 2), to be provided, to be off, like *accommoder*, *Fr.* "J'ai découvert qu'elles ne sont pas *fort accommodées*" (*i. e.* not in very good circumstances) (*Molière*, *Avare*, i. 2).

Affection (*Mer. of Ven.* iv. 1, v. 1, *W. Tale*, i. 2), conceit, imagination. "Lo, which a great thing is affectioun! A man may dye for ymaginacioun" (*Chauc.* *Miller's Tale*).

Aiery, or *eiry*, the nest of a bird of prey; and hence (*Rich.* III. i. 3), the contents of the nest, the young birds. It is the French *aire*, which has the same signification, and which, being flat and unformed, comes from *area*. See *Notes and Queries*, 3rd S. vi. 43.

Aim, in archery. There was a distinction between 'Cry aim' and 'Give aim.' The former was merely to call on the archer to shoot; the latter to tell him how his arrow had gone with respect to the aim or mark.

Amaimon and Barbason (*M. W.* ii. 2, 1 *H. IV.* ii. 4, *H. V.* ii. 1), names of fiends of which little is known. The dominion of the former was said to be on the north part of the infernal gulf.

Ancient, ensign, ensign-bearer. It is the French *enseigne* with the usual paragogic *t*.

And if, an if, an. These are all used for *if*. The first is the original form, framed perhaps after *etsi*.

Anon. Probably a corruption of *in one*, sc. minute.

Aroint. This unusual word is generally regarded as an interjection equivalent to *avaunt!* but it may be an indicative, with an ellipsis of *I*, and so be a corruption of *averrunco*.

Arras (so called from the town of that name), tapestry for covering the walls of rooms. It was fixed on wooden frames a little distance from the wall; hence people could go behind it. (*Much Ado*, i. 3, *M. Wives*, iii. 3, 1 *H. IV.* ii. 4, *et alib.*)

Arthur's Show (2 *H. IV.* iii. 2), an exhibition of archery by a toxophile society, whose members, fifty-eight in number, appeared in the characters of the Knights of the Round Table. In it Sir Dagonet was the King's Fool.

Away i. e. *on way*. "She never could away with me" (2 *Hen. IV.* iii. 2) is, she could not go on the way (i. e. agree) with me.

Backarè (*Tam. of Shr.* ii. 1). The phrase to which it seems to belong is "Backarè, quoth Mortimer to his sow."

"Ah, sir! *Backarè!* quod Mortimer to his sowe."

Ralph Roist. Doist, i. 2.

"Shall I consume myself, to restore him now?"

Nay, *Backarè!* quoth Mortimer to his sow."

Heywood, *Epig.*

"*Backarè!* quoth Mortimer to his sow;

Went that sow back at his bidding, trow you?"

Id. ib.

"The masculine gender is more worthy than the feminine; therefore, Licio, *backarè*." (*Lyly, Mydas*, i. 2).

In all these places it is evidently assumed that the derivation is from *back*; but it may be that *Bigarrée*, Brindle, was the name Mortimer had given his sow.

Baffle (*baffoler, bafouer*, Fr.), a part of the ceremony of degrading a knight. It is described by Spenser, *F. Q.* vi. 7. 27.

Banquet or *Banket*. This in general answered to the present *dessert*, and it was usually served in another room, or in an arbour (2 *H. IV.* v. 3). It consisted of fruits,

sweetmeats, etc. It also answered to our supper after a ball (H. VIII. i. 4, R. and J. i. 5), and was used sometimes for a feast in general. By a "running banquet" (H. VIII. i. 4, v. 3) seems to have been meant a hasty meal, a snatch, as it were, of food.

Basilisco (K. John, i. 1), a character in the old play of Soliman and Persida.

Baked meat (Rom. and Jul. iv. 4), meat-pie. In Webster's White Devil we have

" You speak as if a man
Should know what fowl is coffin'd in a *bak'd meat*
Afore it is cut up."

In Cotgrave's Dict. it is rendered by *pâtisserie*, Fr.

Bate (T. Sh. iv. 1, R. and J. iii. 2), in falconry, flapping the wings, apparently from *battre*, Fr. It is not easy to see the difference between it and *beat*, with which it is joined in the first of these passages. *Beat*, however, may be only a misprint for *bate* repeated.

Bat-fowling (Temp. ii. 1), taking birds by night with a light and a net. It is fully described in Joseph Andrews, ii. 10.

Bear in hand, amuse with false hopes, and so keep in one's power. The phrase seems taken from the *manège*.

Benedicite, the first word of the Canticle called The Song of the Three Children, in the Liturgy. It was generally used merely as an interjection.

Bias, a weight inserted in one side of a bowl, which of course would sway it on one side, and prevent its going straight to the *mistress*, or jack, at bowls.

Bill on neck (As Y. L. i. 2), "With his sword by his side, a forest bill on his neck, and a chopping-knife under his girdle" (Arcadia, i.).

Bird-bolt (M. Ado, i. 1), a short thick arrow with an obtuse head used for shooting at birds.

Bite the thumb (Rom. and Jul. i. 1) seems to have been making the *figo* or fig, by putting the thumb between the first and second fingers, and then biting it. It was an expression of contempt or defiance.

Black Monday (M. of Ven. ii. 5), said to be Easter Monday, from the severity of that day, April 4, 1360, by which Edw. III. lost numbers of his men in France.

Block, the mould on which the crown of a hat was formed, hence the hat itself (Lear, iv. 6, M. Ado, i. 1).

Bob, a sudden tap on the face; hence a stroke of satire (As. Y. L. ii. 7). As a verb, to cheat, do out of (Othel. v. 1).

Bolting-hutch (in a mill), the machine by which the flour is bolted or separated from the bran.

Bombast, wadding, padding, from *bombar* cotton, the usual material.

Books. To be in one's books (M. Ado, i. 1), to be in favour with. It seems to be taken from the giving credit of tradesmen.

Boots. Give the boots (Two Gent. i. 1) seems to be equivalent to the present *give the sack*, i. e. turn away.

Brach. "A mannerly name for all hound-bitches" (Gentleman's Recreation, p. 27). "A *brache* or *biche*, canicula, petite chienne," Baret, Dict. This seems to be its meaning everywhere in Shakespeare, except perhaps Lear, iii. 6, and everywhere else that it occurs. Jonson and Massinger use it, as *bitch* is still used by the vulgar, of a low common woman. Its substitution for that term may have been caused by the similarity of sound. *Braque*, Fr. (*bracco* It.), is a setting-dog; and in the work just quoted we are told the Scotch called a dog that ran by scent *rache*, "the female thereof in England is called a *brache*." The Icelandic name of this dog at the present day is *rakkr*. "Here is a leysche of *ratches* for to run a hare" (Skelton, Interl. of Mag.). Golding (Ov. Met. p. 33) uses *brach* and *bitch* as synonymous and of hounds. A *lady-brach* (Lear, i. 4, 1 Hen. IV. iii. 1?) seems to have been what we now call a parlour-dog; females being preferred, probably on account of their greater gentleness. The above derivation of *brach* is, however, not quite satisfactory.

Break across (As Y. L. iii. 4), used of a spear, in tilting, when in the charge its handle was broken by the awkwardness of the tilter. The mode of doing it, however, is not easy to conceive. Perhaps *break* was not used in its usual sense.

Break up, carve. It is used (L. L. L. iv. 1) of a love-letter, called in French *poulet*.

Breast (Tw. N. ii. 3), voice—containing for contained.

Bribed buck (M. W. v. 5), "a buck *cut up* to be given away in portions. In O. Fr. *bribes* were portions of meat which were given away." So Singer explains it; but I rather suspect it may be a *stolen* buck. See Richardson, v. Bribe.

Breathe in watering (1 H. IV. ii. 4), to take breath while drinking. It seems to be taken from horses.

“We also do enact
That all hold up their hands, and laugh aloud,
Drink much at one draught, *breathe not in their drink.*”

Old Play of Timon, ii. 5.

Brief, letter, short writing of any kind, even a verbal promise, contract, or agreement (All's Well, ii. 3). It may be an adj., with an ellipsis of the subst.

Brown paper (M. for M. iv. 3). This was one of the useless commodities which usurers compelled unlucky borrowers to take in lieu of ready money. Rosini, in his *Monaca di Monza*, notices it in Italy in the 16th century; Molière, in *L'Avare*, in France; and it has continued in England down to present times.

Bucklers. “Give the bucklers” (M. Ado, v. 2) seems to be a term taken from prize-fighting, signifying to yield, give up. It is supposed that the bucklers were the prize; but that is not likely. There may be a use of the plur. for the sing., and the phrase may merely mean lay the buckler down or aside in token of defeat.

Budge (*bouger*, Fr). In Cor. i. 6 and elsewhere it means to give back, retire.

Bulk, breast, chest, not body, as is usually given. In Spanish *bulto*, a kindred term, is used in the same sense.

But (A.S. *buton*, i. e. *be out*), without, unless, save, except. It also (it is not easy to say how) took the place of A.S. *ac*, yet, however; and it became a mere inceptive particle like *now* and *why*. When, as it often does, it signifies *that . . . not*, as in “Not a man *but* was slain,” there seems to be merely an ellipsis of the personal pronoun. So when it signifies *only* there is an ellipsis of the negative; for “We have *but* five loaves” (Matt. xiv. 17) is in A.S. “We *nabbð* her *buton* fif hlafas;” and at the present day a peasant would say “We haven't *but* five loaves.” I therefore, in 1 H. IV. v. 3, read in my Edition for “There is not” “There is not *but*.” To my great surprise I have not been able to meet an exact parallel in any play or other work. We say “There is *not* a man *but* one,” etc., and “I cannot *but* say,” etc.; but these are not precisely parallel.

Buttons. “It is in his buttons” (M. W. ii. 2), seems to mean it is in his doublet which is buttoned on him; i. e. it is in him, he is able to accomplish it.

By. This prep. sometimes occurs (like *bei*, Germ.) in the sense of beside, near, in contact with, a sense it still retains, chiefly in poetry. But by the position given it in our poet it often causes ambiguity. See *Two Gent.* ii. 4, *As Y. L.* iii. 5, and

“If thou be found *by* me thou art but dead.”

2 H. VI. iii. 2.

“To die *by* thee were but to die in jest.” Ib.

Cade of herrings (2 H. VI. iv. 3), a barrel of *red* herrings containing 600, *i. e.* five hundreds of six score to the hundred. See *Notes and Queries*, 3 S. ix. 324.

Calipolis (2 Hen. IV. ii. 4), one of the characters in Peele's *Battle of Alcazar*.

Callat, a term of reproach for a woman. Perhaps it is merely a corruption of the Irish *cailleach*, old woman, learned from the Irish costermongers in London.

Callinò castorè me (Hen. V. iv. 4) misprinted *calmie custore me*; but restored by Boswell from the *Handful of Pleasant Delights*, 1584, where it forms the burden of a song beginning with

“When as I view your comely grace,

A callinò castoré me,

Eva, eva, ee, loo, loo, loo, loo, lee,”

of which the last line seems to be unmeaning, and the second to be the Irish *A colleen óg, astore mo chree* (*A cailin óg an tóip mo chroide*) ‘Young girl, the treasure of my heart.’ The last two words, it will be seen, are conjectural; and were it good Irish we might read, *An mín* ‘the gentle one.’

Camelot (Lear, ii. 2), a town in Somerset, where King Arthur was said to have kept his court. Its site was on a hill, near South Cadbury.

Candles' ends, buts of candles. It was rather a disgusting feat of gallants to swallow them for flap-dragons in honour of their mistresses. 2 Hen. IV. ii. 4.

Canvas (2 H. IV. ii. 4, 1 H. VI. i. 3), to shake and toss in a sieve, of which the bottom was then as now made of canvas. The use of it in those places is figurative.

Card (1 H. IV. iii. 2), to debase by mixture, as when fine and coarse wool were *carded* together, and so mingled in the cloth thence woven. “You *card* your beer—if you see your guests begin to get drunk—half small, half strong,” etc. (*Green's Quip*, etc.).

Card of ten, the ten of the suits in a pack of cards. To "face with a card of ten" (T. Sh. ii. 1) seems to mean simply to turn up, play, a ten, the highest except the coat-cards and aces.

Careires. "Pass the careires" (M. W. i. 1), a term of the *manège*, signifying to go at full speed.

Carouse, a drinking-bout, a large draught. It is usually derived from Germ. *gar aus*, 'all out,' which seems to be confirmed by "*boire caraus et alluz*" (Rabelais, iii. Prol.). In German *Rausch* is intoxication; and this *may* be the origin of *carouse*.

Carpet-knight (Tw. N. iii. 4), civilian knight, as opposed to the military knight; so named probably from the *carpet* which covered the table—not the floor—in the room in which the ceremony of conferring knighthood took place.

Carraways (2 Hen. IV. v. 3) in the form of comfits, with apples, were used at the dessert.

Carry coals, a term of reproach, because fetching charcoal, firewood, etc., was the office of the lowest servants in a household.

Carve. This verb, beside its ordinary sense, seems to have that of talking agreeably, jesting, etc. (L. L. L. v. 2, Mer. W. i. 3). In Herbert's *Prophecy of Cadwallader*, 1604, we have

"There might you Caius Marius *carving* find,
And martial Sylla courting Venus kind."

It may be only a form of the old *carpe*:—

"In fellowship well could she laugh and *carpe*."
Cant. Tales, Prol.

"So gone they forth *carpende* fast
On this and that."

Gower, Conf. Am. vii.

It is of constant occurrence in *Piers Ploughman*.

Castle (Tr. and Cr. v. 2), a kind of strong helmet, "and break the strongest *castle* that thou hast upon thy head" (Hist. of Prince Arthur, ch. clviii.).

Cataian (M. W. ii. 1), a Chinese. It seems, however, to be used here without any particular meaning.

Ceremony. Besides its ordinary sense of state, pomp, parade, this word is used for a sacred pledge (Mer. of Ven. v. 1), ornament of state (Jul. Cæs. i. 1), prodigy (ib. ii. 2).

Chamber (2 H. IV. ii. 4), a kind of cannon. It was pro-

perly a small mortar, hence its name; for it stood almost erect.

Charact (M. for M. v. 1), an abbreviation of *character*. We meet it in *Piers Ploughman*, v. 7600 *et alibi*.

Chase. See *Tennis*.

Cherry-pit (Tw. N. iii. 4), a game played by children. It consisted in throwing cherry-stones into a small hole.

Christendom (K. John, iv. 1), baptism, (*All's Well*, i. 1) name given in baptism. It answers to *halidom*, and to the Spanish *santiguada*.

Christom-child (H. V. ii. 3). The proper word is *chrisom*; for it was, says Blount, "the white cloth which is set by the minister of baptism upon the head of a child newly anointed with *chrism* after his baptism." When the use of the *chrism* was abolished, it came to signify "the white cloth put about or upon a child newly christened, wherewith the women used to shroud the child if dying within the month," and such was called a *chrisom-child*.

Cinquepace. See *Galliard*.

Circumvention (Cor. i. 2). The only meaning this word can have in this place is, apparently, secret information obtained by stratagem, the enemy being, as it were, circumvented. A curious instance of the liberties the poet took with language!

Cling (Macb. v. 5), from *clingan* A.S., to shrink, pine, wither. "Or *clynge*st for-drye" (*Vis. of P. P.* 9011). In this place of *Macbeth* it is used in a causative sense, as in "*Clings* not his guts with niggish fare, to heap his chest withal" (*Surrey, Eccles. ch. v.*).

Clock. "A German clock" (L. L. L. iv. 1). Clocks, it appears, were then, as now, imported from Germany, and were of a very inferior order.

Cloud in his face (Ant. and Cl. iii. 2). This, we are told, was said of a horse when he had a dark spot between his eyes.

Clown. This term for a licensed jester, and as such nearly synonymous with *Fool*, is peculiar to Shakespeare. The Fool in *Lear* hardly differs from the Clowns of the other plays. It probably comes from *colonus*.

Clubs (H. VIII. v. 3, As Y. L. v. 2), the cry to the London apprentices to come forth with the clubs or bludgeons which they always kept by them to keep, or as often to break the peace.

Coast (H. VIII. iii. 2), to proceed cautiously, keeping, as

it were, along the shore, a figure taken from navigation. The Italian *piaggiare* is used in the same manner. So *hedge* in this same passage is figurative—keeping, as it were, inside of the hedge.

Cock-a-hoop. “You will set cock-a-hoop!” (R. and J. i. 5). By this some understand taking the cock out of the barrel, and letting the liquor run to waste. Nares quotes

“The cock on hoop is set
Hoping to drink their lordships out of debt.”

But perhaps the original expression may have been *Cock on heap*, i. e. on his dunghill, boastful and triumphant.

Cock-shut (R. III. v. 3), a large net stretched across a glade in a wood, in order to catch woodcocks when flying in the twilight, thence called “cock-shut time.”

Codpiece, a cod (i. e. pouch or pocket) set in the front of the hose. It seems to have answered to the present breeches-pockets.

Colours. “Fear no colours” (Tw. N. i. 5) would seem to have been a military expression, denoting no fear of any banners, i. e. troops or enemies.

Concolinel (L. L. L. iii. 1), the commencement of a song, usually supposed to be Italian. But there is nothing like it in that language. It was mooted in Notes and Queries if it were not rather Irish, like so many other airs at that time; and among the conjectures given, the best was by “Eirion-nach” that it may have been *Can colleen yal* (Cán cailín geal). ‘Sing, fair girl.’ But no such song is known.

Condition (Tim. i. 1), art, profession, as in French.

Control (Temp. i. 2), confute, bring to order.

“Stephano, is all this true that thou hast told me?—

Sir, for lies hitherto you never *controll’d* me.”

Dam. and Pith.

“A trespass that my father made in peace

Is now *controll’d* by fortune of the war.”

Span. Tragedy.

As a subst. determination, decision.

Cony-catch, one of the terms for cheating or taking in. It was evidently derived from the practice of catching rabbits by setting nets before their holes, into which they were driven by ferrets.

Cooling-card (1 H. VI. v. 4), a card so high as to cool the courage of the opponent.

"My lord, lay down a *cooling-card*; this game is gone too far."
True Trag. of Rich. III. 1594.

Copetain, T. of Sh. v. 1 (from *cop*, i. e. top), high-crowned, coned, or sugar-loaf. It seems to be a corruption of *coppel-tankt*, *coppintank*, or *coptankt*, all signifying the same—*Galerus acuminatus*," Junius: "Upon their heads they wore felt hats *copple-tanked*, a quarter of an ell high or more" (Comines, by Danet).

Cophetua (L. L. L. iv. 1, 2 Hen. IV. v. 3), the name of an African King, in the ballad, who married a beggar-girl.

Coranto (H. V. iii. 5), a lively, gliding kind of dance, in which the dancer had, as Davies says, "with best order all order to shun," and "wantonly range everywhere."

Corporal of his field (L. L. L. iv. 1). Singer remarks, from Lord Strafford's Letters (ii. 199), that this was a kind of aide-de-camp employed "in taking and carrying to and fro the directions of the general or other higher officers of the field." The ordinary corporal was, as now, the lowest officer. See Nares, v. Gentlemen of the Round.

Cotsall (M. W. i. 1), Cotswold-downs in Gloucestershire, where there used to be various sports at Whitsuntide. They were instituted by Mr. Robert Dover, an attorney in the reign of James I., and continued till after the Revolution. "The sports were football, skittles, quoits, shovel-board, cudgel, and single-stick; bull-baiting, cock-fighting, bowling, wrestling, leaping, dancing, pitching the bar, horse-racing, ringing of bells, jumping in sacks," etc. See Notes and Queries, 3 S. ix. 80, 100, 353.

Counter (C. of Err. iv. 2). Hounds were said to run counter (*contra*) when they ran back, instead of forward, on the scent.

Counterfeit, likeness, portrait; also same as *slip*, false coin: R. and J. ii. 4, Tr. and Cr. ii. 3.

Court-cupboard (R. and J. i. 5), a moveable state cupboard, on the receding shelves of which the family-plate was arranged and displayed on festive occasions, as on our sideboards.

Court-holy-water (Lear, iii. 2), *eau bénite de la cour*, flattery, or rather words without deeds, as plentiful and as lavishly used in courts as holy water in churches.

Cousin. This word was used, in its primitive sense of *consanguineus*, of any one that was akin.

Creep. Creeping to the Cross was an act of devotion in Popish times. It is alluded to in Tr. and Cr. iii. 3.

Cross-row (R. III. i. 1), *i. e.* Christ-cross-row, the alphabet, because the sign of the Cross was placed at the head of it.

Cuckoo-bud (L. L. L. v. 2), probably the cowslip, which Singer tells us, from Lyte's Herbal (1578), was called in French *coquu primevère*, *brayes de coquu*, and *Herbe à coquu*.

Cue. "Q., a note of entrance for actors; because it is the first letter of *quando*, when, showing when to enter and speak" (Buller, the English Grammar, 1634). This, however, seems a very forced and pedantic derivation, and the ordinary one, from *queue*, Fr., seems preferable. Florio, however, says, "a prompter, one who keeps the books for the players and teacheth them, or scholars their *kue*."

Cupid's flower (M. N. D. iv. 1). See *Love in Idleness*.

Curate (*curé*, Fr.), the incumbent of a parish; not what it now so termed.

Curiosity (Lear, i. 2), scrupulousness, affected delicacy, or niceness. *Curious* (T. of Sh. iv. 4) has the same sense.

Curst (T. of Sh. i. 1), shrewish, snappish, ill-tempered. It is usually supposed to be *cursed*; and it may be so, taking this part. actively. But I rather think it is a metathesis of *cross* with a paragogic *t*, or of *crossed*.

Curtal-axe (As Y. L. i. 3), a corruption of *cutlass* (*coutelas* Fr., *coltellaccio* It.), a short strong sword: "His *curtlax* by his thigh, short, hooked, fine" (Fairf. G. of B. ix. 82), whence it might be inferred that it was curved.

Cut. "Draw cuts" (Com. of Err. v. 1), to draw lots of paper or straws cut in different lengths. He who drew the longest was the winner.

Cut bowstrings (M. N. D. i. 2). When a match was made to shoot at butts, each said that if he did not *hold* his promise they might *cut his bowstring* and exclude him from their society.

Damn. This word had not its present restricted sense; like *damno*, it meant simply to condemn, or even merely disapprove of. So *damned* and *damnable* often signified merely reprehensible.

Dancing-horse (L. L. L. i. 2), a celebrated horse belonging to one Bankes, who had taught him to dance, to count, and perform various other feats. He travelled over the Continent exhibiting him; and it is said, but probably with little

truth, that both master and horse were burnt at Rome for witchcraft.

Dare (H. VIII. iii. 2) had the sense of terrify—whence derived it is hard to say—when used of taking larks in a net, by means of a hawk, or mirrors on a piece of scarlet cloth.

Day-bed (Tw. N. ii. 5, R. III. iii. 7), a couch or sofa; for it was not confined to bed-chambers.

Day-woman (L. L. L. i. 2) is generally said to be a dairy-maid; for a *day-house*, in the old dictionaries, is where cheeses are made. As, however, *day-woman* occurs only in this place, and *day's-man* has quite a different sense, it may be only a printer's error for 'dairy-woman.'

Defy (K. John, iii. 4, 1 H. IV. i. 3), renounce, reject, cast off—as *défier*, Fr., is distrust, put no trust in.

Devil rides on a fiddle-stick (1 H. IV. ii. 4), a proverbial expression denoting something strange, unexpected. Its origin is not known.

Dian's-bud (M. N. D. iii. 1), the flower of the *Agnus castus*. "The virtue of this herb is that it will keep man and woman *chaste*" (Maur, by Lynacre).

Diffused (M. W. iv. 4), obscure, strange, as it were *confused* and jumbled. "Speak Welsh to him. I doubt not but thy speech will be more *diffuse* to him than his French shall be to thee" (Cav. Life of Wolsey).

Dole, share, part (*Theil*, Germ). "Happy man be his *dole*" (W. T. i. 2, 1 H. IV. ii. 2) is, Be it his part to be called Happy man.

Dough. "My cake is dough" (T. Sh. v. 1) means things are not going well with me. It is a figure taken from bread baked on a girdle, still in use in America.

Drum. "John Drum's Entertainment" (All's Well, v. 1). There was a dramatic piece so named (1601), in which Jack Drum, a servant, was continually foiled in his intrigues.

Ducdamè (As Y. L. ii. 6) would appear to be meant for Italian (*duc da me*, 'bring to me?').

Dudgeon (Macb. ii. 1), the handle of a dagger, properly a handle made of the wood of the box-root, of which this is the name, as given by Bp. Wilkins, Gerard, and others.

Dun. "To draw Dun out of the mire" (R. and J. i. 4). Gifford, who says he had often played at this game, thus describes it:—"A log of wood is brought into the midst of the room; this is *Dun* (the cart-horse), and a cry is raised that he is stuck in the mire. Two of the company advance,

either with or without ropes, to draw him out. After repeated efforts they find themselves unable to do it, and call for more assistance. The game continues till all the company take part in it, when *Dun* is extricated of course; and the merriment arises from the awkward and affected efforts of the rustics to lift the log, and sundry arch contrivances to let the ends of it fall on one another's toes."

Dun's the mouse (R. and J. i. 4), an apparent allusion to the colour of the mouse, which, however, is not dun. The phrase was probably made for the sake of a play on *done*. It is similar to "The cat is gray" (Lear, iii. 6).

Durance. "Robe of durance" (1 H. IV. i. 2). "The jerkin-man is come, but your *robe of durance* is yet not finished" (Letter of Thomas Winter, of the Gunpowder Plot, in Notes and Queries, 3 S. i. 342). "Let me live, but I will give thee a good *suit of durance*" (Westward Ho!). "I refuse to wear *buff* for the lasting, and shall be content to apparel my brain in *durance*" (Cornwallises, Essays). It thus appears that *durance* was a strong kind of cloth.

Each. "At each" (Lear, iv. 6), *i. e.* the end of one being joined to that of the other. The text seems to be right.

Eggs for money (W. T. i. 2) seems to mean cheating, bullying, giving little or no value for money.

Element, par excellence the air, as that by which we breathe and exist (Tw. N. i. 1, J. C. i. 3, Temp. v. *ad fin.*). It was believed that man was composed of the four elements (Tw. N. ii. 3, Ant. and Cl. v. 2).

'*Em*. This is not *them* by aphæresis; it is the old *hem* of Chaucer, etc. In Marston's plays it is printed '*hem*'.

End. This word was used in a variety of ways in conjunction with others. Thus we have "there an end" (Two Gent. ii. 1, T. Sh. v. 2); "still an end" (ib. iv. 4); "for an end," in fine (Cor. ii. 1); also "word and end" (Chauc. Monk's Tale, Tr. and Cr. iii.); "tale and end" (Gower, C. Am. v). "Most an end," perpetually (Mass. Very Woman, iii. 1), used also by Milton, and even by Warburton. See Gifford on Mass. *ut sup.* In most of these cases *an* is *and*.

Enew (M. for M. iii. 1). "How presently upon the landing of the fowl she [the falcon] came down like a stone and *enew'd* it, and suddenly got up again, and suddenly upon a second landing came down again, and, missing of it in the

downcome, recovered it beyond expectation, to the admiration of the beholder, at a long flight" (Nash, Quaternio, etc., 1633). *Enew* is therefore to teaze, worry, terrify, and probably comes from *ennuyer*, Fr.

Entrance. In 1 H. IV. i. 1, this word is most abusively employed for *mouth*. A most remarkable instance of the liberties the poet took with the Queen's English.

Ephesian (M. W. iv. 5, 2 H. IV. ii. 2) apparently means jovial companion, toper; but why, it is hard to say.

Extent (As Y. L. iii. 1) "*An extent* or *extendi facias* is so called because the sheriff is to cause the land, etc., to be appraised to their full *extended* value before he delivers them to the plaintiff" (Blackstone).

Eye (Temp. ii. 1), what we now call a shade of colour. "Red with an *eye* of blue makes a purple" (Boyle). As it elsewhere (R. and J. v. 1) signifies glance, look, that may be a general sense of it.

Fading (W. T. iv. 3), the name of an Irish dance, perhaps the *Rinka fadha* (rínge fada), long dance. It was also used as the burden of a song.

Fan (M. W. ii. 2, R. and J. ii. 4). The fan of those times was quite different from the present one. It was composed of feathers set in a round handle of ivory, and even of silver or gold, so as to be sometimes of the value of £40.

Fancy, love, as being frequently the creation of imagination. The term *fancy-man* seems to be a relic of this sense. It was also (2 H. IV. iii. 2) the name of an air or tune, as Such a one's *Fancy*, *i. e.* favourite.

Fashions (T. Sh. iii. 2), from *farcins*, Fr., the farcy in horses.

Fast and loose (Ant. and Cl. iv. 11, L. L. L. iii. 1, K. John, iii. 1), the trick still played at fairs, and called *Prick in the garter, the belt, the loop*. It was well known to the ancients, by whom it was named *ἱμαντελιγμός*, under which name it is accurately described by Julius Pollux (ix. 7); and that it was known in the Middle Ages is proved by this line in the Roman de la Rose—which, by the way, none of the critics have understood—"C'est li gieu de *boute-en-corroie*," 6882.

Feature, form, person, make, *faiture*, O. Fr. It was very rarely, if at all, restricted to the countenance as now, or used in the plural. In As Y. L. iii. 3 there is perhaps a printer's error.

Fern-seed (1 H. IV. ii. 1). As the seed of the fern is nearly invisible, it was believed to render so those who carried it. As Brown (Brit. Past. ii. 2) terms it *one-night-seeding*, it would appear that there was a mystery and a difficulty about obtaining it.

Fig (2 H. IV. v. 3, H. V. iii. 6). It was a mode of insulting to put the thumb between two of the fingers, and hold it out to a person. It was chiefly practised in Spain and Italy.

Fights (M. W. ii. 2), "the waist-cloths which hang round about the ship to hinder men from being seen in fight" (Phillips, World of Words).

First. "Two of the first, like coats in heraldry" (M. N. D. iii. 2). The shield was divided in nine different forms; of which the *first* was an equal division from top to bottom, as when the arms of a man and his wife were united. In this case there was only one crest, that of the husband.

First-born of Egypt (As Y. L. ii. 5). This is supposed to mean high-born persons. But as it only occurs in this place, it may be nothing more than a humorous expression without any definite meaning.

Fives (T. Sh. iii. 2), *avives* Fr., the strangles in horses; "an inflammation of the kernels, between the chap and the neck of the horse" (Markham, Way to get W. i. 39).

Flap-dragon (L. L. L. v. 1), "a small combustible body set on fire, and put afloat in a glass of liquor" (Nares). "Raisins in hot brandy were the commonest flap-dragons" (Id.). As raisins are not combustible, I rather think it was the liquor that was set on fire, and the feat was getting the flap-dragon out of the flame that enveloped it.

Flaw (2 H. IV. iv. 4, 2 H. VI. iii. 1), a sudden blast of wind. Warburton, who appears to be right, says it was the idea of some philosophers that it was vapour condensed by the cold of night, which, being liberated by the heat of the sun in the morning, caused the *flaw* or sudden burst of wind.

Flibbertigibbet (Lear, iii. 4). This, and all the succeeding names of fiends in this play, was taken by the poet from Harsnet's Declaration, etc., 1603.

Flights (M. Ado, i. 1), long light-feathered arrows for shooting at a mark.

Flirt-gill (R. and J. ii. 4), also *gill-flirt*. It is a compound of Gillian, a very common woman's name at the time, and *flirt*, which was perhaps a corruption of *flee* it or *flee* at.

Florentius (T. Sh. i. 2), the hero of a tale in Gower's

Confessio Amantis, similar to *The Wife of Bath's Tale* in Chaucer.

Fool's Paradise (R. and J. ii. 4), a state of deceptive happiness. The exact origin of the phrase is not known.

Foot-cloth (2 H. VI. iv. 7), a cloth or housing covering a saddle-horse, and reaching nearly to the ground at each side. Its object was to protect the feet and legs from dirt and mire.

For (Oth. i. 3, Cymb. iv. 2), with an ellipsis of *that*, because. It was also used with an ellipsis of *fear of*.

Forfeits in a barber's shop (M. for M. ii. 2). As barbers' shops were places of common resort, to keep order in them rules were made and hung up declaring the forfeit or penalty for each transgression, which, however, could only be enforced by public opinion.

Formal (C. of Err. v. 1, Tw. N. ii. 5, R. III. iii. 1), in form, regular, ordinary, (T. of Sh. iv. 2, A. Y. L. ii. 7) precise.

Fox (H. V. iv. 4), a name for a sword; possibly so called from the maker's name, like Andrew Ferrara.

French crown (M. for M. i. 2), the crown of a Frenchman's head; a French coin; a bald head caused by the French disease. Hence, as in this place, it is frequently played on.

Galliard (Tw. N. i. 3, H. V. i. 2), a lively springing kind of dance. Davies styles it "swift and wandering," with "passages uncertain to and fro," and "with lofty turns and caprioles in the air." As it had "five paces," it is said to have been the same with the Cinque Pace; but that hardly accords with the mentions we have of the latter, also corruptly called Sink apace (M. Ado, ii. 1, Tw. N. i. 3).

Gallimaufry (W. T. iv. 3, M. W. ii. 1), *galimafrée*, Fr., a kind of hash or ragout. In these places it is used abusively as applied to persons, meaning mixture or jumble. Its origin is not known.

Gallowglas. See *Kerne*.

Gaskins (Tw. N. i. 5), same as *gallygaskins*, loose breeches or trousers. The derivation is uncertain.

Generous (M. for M. iv. 6, Oth. iii. 3), noble-minded, *generosus*.

Gentle, noble, of good birth (*gentilis*); thence, brave, gallant, worthy; and finally, courteous, kind, mild, sweet-tempered,—such qualities being most usually found among

the well-born. This last sense is the least usual in the dramatists.

Gentry (Ham. ii. 2), courtesy, good manners.

Gig (L. L. L. iv. 3), a whipping-top.

Giglot (M. for M. v. 1, 1 H. VI. v. 1, Cymb. iii. 1), a female wanton. It is perhaps connected with *giggle*.

Gillian, the English form of *Juliana*, a name so common in former times that *Jack and Jill* was a usual phrase to denote two persons of the opposite sexes. St. *Juliana* was a Florentine, who was not canonized till 1729, so that the name could hardly have come from her. In Ireland *Julia* (in Irish *Sheelah*—*Sila*) is a common name among the peasantry. There was a Saint *Julia*, virgin martyr, who was put to death in the fifth century.

Gillyvor (W. T. iv. 3), of which *gillyflower* is a corruption, is the flower named *caryophyllum*, whence is formed the French *giroflee*.

Gongorian (M. W. i. 3), supposed to be a corruption of *Hungarian*; but that is uncertain.

Good-night (2 H. IV. iii. 2), like *Fancy*, a kind of song or ballad. Thus there was Johnny Armstrong's Good Night.

Good year (Much Ado, i. 3, 2 H. IV. ii. 4), a more delicate form of *gougère*, the French disease.

Gourd and fullam (M. W. i. 3), names of uncertain origin for false dice; called in the same place *high and low*, sc. men. They were of course hollowed and leaded internally so as to turn up the numbers required.

Greek. "Merry Greek" (Tr. and Cr. i. 2, iv. 4). In the Latin Classics the Greeks were always represented as lively and cheerful (see *Merry*), as compared with the more sombre Romans; and hence the phrase "Merry as a Greek" may have come into use in England. Still the original may have been "as merry as a grig," the grig or young eel being so lively and vivacious.

Green-sleeves (M. W. ii. 1, v. 5), a celebrated air. The song of "Since laws were made for every degree" in the Beggar's Opera is to this air.

Groundling (Ham. iii. 2), one who stood on the ground in the pit of the theatre, where there were no seats, and the price of admittance was only a penny.

Guard (M. Ado, iii. 4, L. L. L. iv. 3), an edging or binding on clothes, so named, probably, as securing them

from tearing. It then came to signify any trimming etc. on dress.

Guinever (L. L. L. iv. 1), the queen of King Arthur in the romances.

Gull (1 H. IV. v. 1, Tim. ii. 1), an unfledged bird; still used of goslings. It then came to signify a dupe, one imposed on (Tw. N. iii. 2, v. 1), also a trick, imposition (M. Ado, ii. 3).

Gumm'd velvet (1 H. IV. ii. 2), velvet stiffened with gum, whence it was apt to *fret* or *fray*.

Halcyon (Lear, ii. 2). "A little bird, called the king's-fisher, being hanged up in the air by the neck, his neb or bill will be always direct or straight against the wind." — *Book of Notable Things*.

Half-face (K. John, i. 1, 2 H. iv. iii. 1), in profile, as showing but half the face.

Halidom (Two Gent. iv. 2), and corruptly *holy dame* (H. VIII. v. 1, R. and J. i. 3), same as *christendom*, christening, consecrating by the rite of baptism.

Hall. "A hall, a hall!" (R. and J. i. 5), a cry to clear the room, and make a space for the dancers. *Ring* is still used in a somewhat similar sense.

Hangers (Ham. v. 2), the short straps by which a sword was hung from the belt.

Hatch (Tr. and Cr. i. 3), adorn, ornament. It is properly to engrave or work with lines—*hacher*, Fr.

Have, take. This sense is frequent in the Pilgrim's Progress, and we still speak of *having* a person before a magistrate. The expressions *have at you* and *have with you* are elliptical; and *have* is there, I take me.

Hazard. See *Tennis*.

Head (1 H. IV. iv. 3, v. 1, 2 H. IV. i. 3, ii. 2), army, forces. "To make head," to raise an army.

Hell (C. of Er. iv. 2), the worst part of a prison. Marot has a poem on a prison, called *L'enfer*.

Hermit. In "We rest your hermits" (Macb. i. 6) the proper word would be *beadsmen*; but as the speaker is a woman, the poet ventured to use 'hermit' in a sense it never has had before or since. See *Entrance*.

Hide fox, and all after (Ham. iv. 2, M. Ado, ii. 3), a play of children. It was probably what is now called Hide-and-Seek.

Hip. "Have on the hip" (M. of V. i. 3, Oth. ii. 1) seems to be taken from wrestling, and to signify getting the opponent across one's hip, and thus being able to give him a severe fall.

"To get the Pagan on the hip;
And having caught him right, he doth him lift
By nimble slight, and in such wise doth trip
That down he threw him."

Harr. Or. Fur. xlvi. 117.

Hiren. "Have we not Hiren here?" (2 H. IV. ii. 4). It is a corruption of the Greek proper name of Irene, made by Peele in his play of The Turkish Mahomet and the fair Greek Hiren.

Hob. This, like *Bob*, *Dob*, was merely a short form of Robert. It and *Dob* are still preserved in proper names, as in Hobbs, *Hobson*. Hob-goblin answers to the German *Knecht-Ruprecht*.

Hob-nob (Tw. N. iii. 4), is *hab-nab*, i. e. 'have or no have,' hit or miss.

Hobby-horse (L. L. L. iii. 1, Ham. iii. 2). This was an essential character in the morris-dance. It was the figure of a horse fastened round the waist of a man, whose legs were concealed by the horse's long footcloth, outside of which hung a pair of artificial legs and thighs. The man, of course, gave motion to the horse, prancing about, neighing, etc. It may still be seen at the booths in fairs and at minor theatres. The Puritans were bitter enemies to the Hobby-horse, which was therefore frequently left out, whence the cry of

"For oh! for oh! the Hobby-horse is forgot."

Hoodman-blind (Ham. iii. 4). The game now called Blind-man's-buff.

Holla (As Y. L. iii. 2). See *Soft*.

Hope. This word is frequently used in the sense of mere expectation of either good or evil, a sense it still retains in America. The corresponding verbs in Greek, Latin, and some modern languages have the same sense.

Hot-house (M. for M. ii. 1), a bagnio, so named from the hot baths which it contained.

Humour. This word, signifying moisture (*humor*), came by the physiology of the time to mean character, idiosyncrasy. See Jonson's Every Man out of his Humour, The Stage. In the character of Nym, Shakespeare shows us how

it was abused. It frequently occurs in the sense of state of mind, inclination, but never in its present sense; we still say *good* and *ill humour*. The adj. *humorous* occurs once (R. and J. ii. 1) in the primitive sense moist; but its usual meaning is, capricious. See *Wit*.

Humour of Forty Fancies (T. of Sh. iii. 2), supposed to be a collection of poems or tales. There is no copy of it remaining.

'*Hundred Merry Tales*' (M. Ado, ii. 1), name of a common jest-book at that time.

Hunts-up (R. and J. iii. 5), the name of an air used to rouse up sportsmen in the morning. It began with "The hunt is up, the hunt is up." Puttenham says it was composed by one Gray in the time of Henry VIII., with whom it was a favourite.

Hurricano (Lear, iii. 2, Tr. and Cr. v. 2), what is now called a water-spout.

I. So they wrote what we now write *Aye*. As it was the same as the first personal pronoun, there was often a play on it, as in *Two Gent.* i. 1, R. and J. iii. 2.

Iceland-dog (H. V. ii. 1), a shaggy kind of dog imported from Iceland, a great favourite in England at that time.

Idle (M. for M. iii. 2, Oth. i. 3), empty, void, of no force, *idel*, A.S., *eitel*, Germ.: "And the earth was *idel* and void" (Wicklif).

Imp, graft, hence child, young devil, by ellipsis of the devil. As a verb it was a term of falconry, meaning to splice a broken feather of the wing (R. II. ii. 1), which was effected by running a needle up the broken feather, the other end of which was run up the feather that was to be added.

Incense, properly *Insense* (M. Ado, v. 1, R. III. iii. 2, H. VIII. v. 1), inform, put sense, as it were, into.

Incony (L. L. L. iii. 1, iv. 1). This is usually understood to mean fine, delicate, pretty; but the following passage of the old play *The Shoemaker's Holiday* gives the true sense and origin of it: "There they shall be knit, like a pair of stockings, in matrimony; there they'll be *in conie*." *Cony*, like *lamb*, *mouse*, etc., was in fact one of the endearing terms then in use between married couples; so that *to be in cony* was to be in a state of matrimonial endearment. Thence *in cony* or *incony* gradually came into use as an adj. of endearment in general—just as *in life* became *alive* and *live* (as an adjective).

Index (R. III. ii. 2, Tr. and Cr. i. 3), what we now call the table of contents in a book. It also (R. III. iv. 4, Ham.

iii. 4, Oth. ii. 1) seems to mean the dumb show before the acts of a play.

Inherit (Two Gent. iii. 2, R. II. i. 1), possess, cause to possess.

Iniquity (R. II. iii. 1, 1 H. IV. ii. 4), a name of the Vice, or buffoon, of the old moralities. He had asses' ears, a long coat, and a dagger of lath, with which, leaping on the Devil's back, he used to belabour him; but he was always carried off by him in the end.

Inkle (L. L. L. iii. 1, W. T. iv. 3), a kind of tape. It came perhaps by aphæresis from A.S. *râpincle*, cord.

Instance (R. III. iii. 2, Ham. iii. 2), motive, cause, (Tr. and Cr. v. 2) proof.

Intrenchant (Macb. v. 7) seems to mean which cannot be cut so as to remain divided. It is only found in this place.

Jack. From the universality of this familiar form of *John*, it became the usual appellation of servants and others of the lower orders, something like the *Jacques* of the French. *Jack* and *Jill* (L. L. L. v. 2, M. N. D. iii. 2, T. Sh. iv. 1), therefore, represented the two sexes in humble life.

Jack-a-Lent (M. W. iii. 3, v. 5), a stuffed figure set up to be thrown at in Lent, as cocks were on Shrove Tuesday.

Jack-o'-the-clock (R. II. v. 5, R. III. iv. 2), figures of men that used to strike the hours on clocks.

Jade (possibly akin to Germ. *Gaul*), a name for a horse, indicating sometimes a vicious ("Jade, a naughty horse," Baret), sometimes a contemptible one, at other times expressing pity. It sometimes, however, was equivalent to horse, steed, as in

"When Hyperion's son
Shall couch in west his foam-bedabbled *jades*."
Fuimus Troes.

Jesses (Oth. iii. 3), short straps of leather or silk fastened to the legs of a hawk, with rings on them, through which passed a leash or strap, which the falconer twisted round his hand. When the hawk was let go, the leash was drawn out of the rings.

Jewel. "Wear this *jewel* for me; 'tis my picture" (Tw. N. iii. 4). We may hence see that *jewel* was any ornament in gold, enamel, etc.

Jig (Ham. ii. 2), a lively poem or ballad, as well as a dance, its only meaning at present.

John-a-dreams (Ham. ii. 2). This means evidently a

stupid dreamy person; but the origin of the phrase is unknown.

Judas' hair (As Y. L. iii. 4). It was the popular belief that Judas Iscariot's hair was red. It owed its origin probably to the dislike of red hair, which still prevails.

Kam (Cor. iii. 1), crooked, awry. This is one of the very few English words borrowed from the Welsh or Irish language.

Keech (1 H. IV. ii. 4, 2 H. IV. ii. 1, H. VIII. i. 1), the inside fat of an ox rolled up in a lump.

Keel the pot (L. L. L. v. 2), cool the pot, probably by adding cold water to keep it from boiling over.

Keep (M. for M. iii. 1, 1 H. IV. i. 3), dwell, reside. Hence the provincial and American *keeping-* (*i. e.* sitting-) *room*.

Kerne (R. II. ii. 1, 2 H. VI. iii. 1, Macb. i. 2), sometimes joined with *Gallowglas*—the former denoting the light-, the latter the heavy-armed soldier of the native Irish. Barnabie Riche terms the kernes "the very dross and scum of the country, a generation of villains not worthy to live." "The *Gallowglas*," says Stanyhurst, "useth a kind of pollax for his weapon. These men are grim of countenance, tall of stature, big of limb, lusty of body, and strongly timbered. The *kerne* is an ordinary foot-soldier, using for weapon his sword and target, and sometimes his piece, being commonly good marksmen."

Kiln-hole (M. W. iv. 2, W. T. iv. 4). This is apparently the lower part of the malt-kiln, where the fire was. It would seem from these places that it was usual in those times to have private malt-kilns.

Knave, boy, lad, fellow, *cnâfa* A.S., *Knabe* Germ.

Knife (2 H. IV. ii. 4, R. and J. iii. 1, Macb. i. 5). It appears to have been the custom in those times for women to carry a straight-handled knife in a sheath at their girdle, like a dagger. As we meet the term *wedding-knives*, it would seem to have formed part of the bridal array.

Knot, body, gang, party; a wavy bed in a garden.

Lantern (R. and J. v. 3), a louvre, or turret full of windows for admitting or transmitting light.

Lavolta (H. V. iii. 5, Tr. and Cr. iv. 4), a quick bounding dance for two persons. It would seem not to have been unlike the waltz of the present day.

Leave (Two Gent. iv. 3, M. of Ven. v. 1), to part with, give away.

Leg. "Make a leg" (R. II. iii. 3, T. Sh. iv. 1), to make a bow or obeisance—from putting forward one leg and withdrawing the other.

Leiger (M. for M. iii. 1, Cymb. i. 6), a resident ambassador, apparently from *liggan*, *ligg*, to lie, *i. e.* reside.

Leisure. Shakespeare, and apparently he alone, uses this word (R. III. v. 2) for brief time, and also (R. II. i. 1) for occupation, engagement.

L'envoy (L. L. L. iii. 1), lines terminating a French ballad and conveying the moral, or an address to the person for whom the poem was intended.

Lightning before death (R. and J. v. 3), the temporary reviving of the mental powers sometimes seen in sick persons a little before death. It may be so named from an analogy with lightning; but it more probably means relieving, easing.

Light-o'-love (Two Gent. i. 2, M. Ado, iv. 3), the name of an old tune for dancing; no words to it are known.

Line. "Under the line" (Temp. iv. 1), *i. e.* at stake, a phrase of the tennis-court: "Let us keep the laws of the court—that is, stake money under the line (*sotto la corda*). Is it not so?—Yea, sir, you hit it right" (Florio, Second Fruits, ch. ii). Elsewhere in this play (iv. 1) *line* is lime- or linden-tree.

Line of life (M. of V. ii. 2)—in fortune-telling, one of the lines of the hand.

Lipsbury pinfold (Lear ii. 2). Pinfold is a pound for cattle; but no place of the name of Lipsbury is known. As Nares observes, this is probably a coined name, like *Lob's pound*.

Lock (M. Ado, iii. 3, v. 1), *i. e.* love-lock, a lock of hair plaited and tied with ribbon, hanging on the left side down to the shoulder, or even lower. It was greatly the fashion among the men of the poet's time, and much later. Prynné wrote furiously against it.

Loggat (Ham. v. 1), a small log of wood. Steevens, of his own knowledge, describes the game of *loggats* as played at sheep-shearing feasts. A stake was stuck in the ground, at which they threw loggats, and he that threw nearest to it was the winner; the prize was a black fleece. This he gave to the farmer's maid to make her a petticoat, on the condition of her kneeling down on it to be kissed by the company.

Lord. "Good lord" (All's Well, ii. 3; "dear lady," Temp. i. 2) is patron or protector of any one.

Lord have mercy upon us! (L. L. L. v. 2), the inscription put on houses where the plague was, to warn people against entering them.

Lord's sake. "For the Lord's sake!" (M. for M. iv. 3). This was the word of prisoners for debt from the prison window, calling on the passers-by to give them some relief.

Lose (H. V. iv. 1), waste, employ without gaining by it. So also *loss* (M. for M. ii. 4) is mere employment, or occupation—waste, as it were.

Lots to blanks (Cor. v. 2). Here *lot* is used in the sense of prize in a lottery.

Love in Idleness (M. N. D. ii. 1), the pansy, *Viola tricolor*.

Lover. This word was sometimes used where we should now say friend, as in Jul. Cæs. ii. 3, iii. 2, v. 1, Cor. v. 2.

Luxury (Ham. i. 5, Lear, iv. 6, Tr. and Cr. v. 2), lechery, lewdness, fornication, the *luxuria* of the schoolmen, *lussuria* It.

Magnifico (M. of V. iii. 2, Oth. i. 2), a title given to the nobles of Venice.

Magot-pie (Macb. iii. 4), magpie. It is the French *Mar-got-pie*, just like our Madge-howlet, Jack-daw, Tom-tit, etc.

Mall. By "Mistress Mall" (Tw. N. i. 3) is probably meant merely a lady, without any particular allusion.

Man (T. Sh. iv. 1)—in falconry, tame a haggard or wild hawk, by making her submissive to the *man* or keeper.

Mammet (1 H. IV. ii. 3, R. and J. iii. 5), doll, puppet. It is probably the same as *maumet*, idol, image (from *Mahomet*?).

Mandragora (Oth. iii. 3, A. and C. i. v), the mandrake, a strong narcotic or soporific.

Mandrake (R. and J. iv. 3, 2 H. IV. i. 2, iii. 2, 2 H. VI. iii. 2). From its root being forked, and bearing some resemblance to the legs and thighs of a man, some superstition was attached to it, such as its groaning when pulled out of the ground, and causing madness or death to the person who pulled it.

Mankind (W. T. ii. 3, Cor. iv. 2), masculine (of a woman).

Manner. "Taken with the manner" (L. L. L. i. 1, 1 H. IV. ii. 4), to be caught in the fact, with the stolen goods upon him. It was a law-phrase, the proper term being *mainour*, from *manier*, Fr., derived from *main*.

Manningtree-ox (1 H. IV. ii. 4). This town in Essex used to hold fairs, by the tenure of exhibiting stage-plays; and there were great festivities there at Whitsun-ales and other festal times, at which probably—for we have no account of it—oxen used to be roasted whole, etc.

Mantuan (L. L. L. iv. 2), a Carmelite friar of the 15th century, who wrote several works, among which were Latin Eclogues, in imitation of those of Virgil. This last was a school-book in our poet's time; and the words quoted are the beginning of the first Eclogue.

Marchpane (R. and J. i. v), a confection of almonds, sugar, and flour pounded, blended, and baked, so as to form a kind of biscuit. The name occurs in most European languages, but its origin is uncertain.

Mare. "Riding the wild mare" (2 H. IV. ii. 4) is playing at the game of see-saw or weighdy-buckety—*bascule*, Fr.

Marian. "Maid Marian" (1 H. IV. iii. 3) was in the ballads the bride of Robin Hood. She was a character in the morris-dances, and was frequently represented by a man, but more usually by a woman of ill life.

Martlemas, i. e. *Martinmas* (2 H. IV. ii. 2), Nov. 11, St. Martin's day, the beginning of winter, the decline of the year.

Maze. "The quaint mazes in the wanton green" (M. N. D. ii. 2) may perhaps have been merely the fairy rings; but there was in many places what was called a Maze or Troy town, or Walls of Troy, in which young people used to run for amusement. "They are generally," says Stukely, "upon open green places by the sides of roads or rivers, upon meadows or the like, near a town." For descriptions of them see Notes and Queries, 3 S. x. 283, 398.

Meacock (T. Sh. ii. 1), a tame, dastardly person. Its most probable derivation is *meekock*, perhaps its original form (*-ock* being a diminutive, as in *hillock*, *bullock*, etc.).

Measure (L. L. L. v. 2, As Y. L. v. 4), a stately, slow dance, like the minuet of the last century.

Meazle (Cor. iii. 2), leper (*mesel*, *meseau* Old Fr.; from *misellus*?).

Medicine (All's Well, ii. 1, W. T. iv. 3), physician (probably *médecin*, Fr.).

Mephistophilus (M. W. i. 1), the well-known spirit or familiar in the story of Dr. Faustus. In Marlowe's play on the subject he was probably represented as very slender in person.

Merchant (R. and J. ii. 4) was used as we now use *chap* (*i. e.* chapman), in *my chap*, a *saucy chap*, etc.

Merry, cheerful, pleasant; the adj. of *mirth*. Hence *merry* (*i. e.* pleasant) England.

“That made hem in a cite for to tarie,
That stood ful *mery* upon a haven side.”

Chauc. Tale of Nonnes Prest.

“I wol you telle a *mery* tale in prose”

(Id. Prol. Person's Tale),

where the “*mery* tale” is a sermon.

Mess (L. L. L. iv. 3, 3 H. VI. i. 4), a set of four persons at a meal, the party being arranged in fours. It is probably the Spanish *mesa*, table.

Milliner (1 H. IV. i. 3), a man who carried on the business now appropriated to women; probably from *Milan*.

Mobled (Ham. ii. 2), having the face covered. “The moon doth *mobble* up herself” (Shirley, Gent. of Venice). Its derivation is uncertain; but it may be connected with *muffle*.

Mock-water (M. W. ii. 3) may allude to the usage of judging of diseases by the urine; but it is uncertain.

Modern (As Y. L. ii. 7, iv. 1, All's Well, v. 3, Macb. iv. 3), common, trivial, such as we may meet with every day. *Modern* comes from *hodiernus*.

Monarcho (L. L. L. iv. 1). “*Monarcho* the Italian” (Nash, Have with You, etc.). “*Monarcho* that lived about court” (Meres, Pal. Tamia).

Month's mind (Two Gent. i. 2). This was originally a service in the church for the soul of a person deceased, performed a month after his death, in mind, *i. e.* remembrance, of him. After the Reformation, when such a usage ceased, the phrase still remained; and as *mind* signified inclination as well as memorial, it came to signify a great longing which had, as it were, lasted a month. This seems to be the simple explication.

Mops and moves (Temp. iii. 3, Cymb. i. 7), ridiculous distortions of the face and body. *Mop* may be only a corruption of *mock*, and *mow* of *mouth*—we still say *make mouths*—or the French *moue*, which has the same sense.

Moral (T. Sh. iv. 4, M. Ado, iii. 4), meaning, as in the *moral* of a fable. In Tr. and Cr. iv. 4, it seems to be the same as *motto*.

Morris (A. Well, ii. 2), *i. e.* morris-dance, as it were

Moorish dance, an amusement on May-day, which was long kept up, but confined to the chimney-sweeps, in London. Its chief characters were Maid Marion, Friar Tuck, the Clown, the Hobby-horse, etc.

Mort of the deer (W. T. i. 2), notes blown on the horn on the death of the deer.

Motion (Two Gent. ii. 1, W. T. iv. 2), puppet, puppet-show, as being *moved* and put in action by strings.

Motley (As Y. L. ii. 7), the dress of Fools, as formed of divers colours.

Mousehunt (R. and J. iv. 4), a name of the stoat; but here it seems to be used ambiguously as a hunter of mice, *i. e.* women, for whom *mouse* was a term of endearment.

Murdering-piece (Ham. iv. 5), a piece of ordnance placed in loop-holes of a castle or fortress, or the port-holes of a ship's fore-castle, from which was discharged case-shot filled with bullets, nails, pieces of iron, etc. *Meurtrière* (Fr.) is, loop-hole.

Mutton (Two Gent. i. 1, M. for M. iii. 2). The single term, and that of *laced mutton*, mean a woman—in the opinion of critics in general, a woman of bad life; and Cole in his Dict. has "*Laced mutton*, scortum." Yet this may be questioned. In Molière's G. Dandin (iii. 14), the maid says to her mistress, of whose virtue she is the maintainer, *pauvre mouton!* so that both in French and English *mutton*, *i. e.* sheep, ewe, may have been, like *lamb*, a term of endearment. "There's another goodly *mutton* going" (Green's Tu Quoque), of a modest woman.

"A fine *lac'd mutton*

Or two; and either has her frisking husband,
That reads her the Corrauto every week."

Jonson, Mask of Nep. Triumph.

Here, we have no reason to suppose that they were women of bad character. So also in Two Gent. it is of a lady of unblemished fame that *lac'd mutton* is used. Speed calls himself "a lost mutton," and her "a *lac'd mutton*," where, by the way, we must pronounce "*lac'd*" *last*, or we miss the humour. It may be observed, as Nares and others have not seen it, that the allusion in *laced* is to the lacing of the dress in front. Hence the frequent cry, *Cut my lace!*

Nettle of India (Tw. N. ii. 5), a zoophyte, it is said, called *Urtica marina*, abounding in the Indian seas. "The flower of India, pleasant to be seen, but whoso smelleth to it,

feeleth present smart" (Green, Card of Fancie), whence Shakespeare probably took it, would rather seem to indicate a plant.

Nice (T. Sh. iii. 1, R. and J. v. 2), silly, trifling, from *niais*, Fr.

Nicholas (Two Gent. iii. 1, 1 H. IV. ii. 1). This Saint appears to have had a double office,—the one as the patron of schools and learning, as he was celebrated for his piety and love of learning from his infancy; the other, we know not how, as the patron of thieves and highwaymen, who were called *St. Nicholas' clerks*.

Night-gown. This was the name of the night-dress of both women and men (Macb. ii. 2, Ham. iii. 4). It is still used, at least in the country, for night-dress. The night-gown was only used by persons of some rank and consideration; people in general went to bed naked, *buffing the blanket*, as it was termed in Ireland. It may be here observed that *gown* was, like *gonna*, It., whence it is derived, used very extensively at that time. So we have *sea-gown* (Ham. v. 1), for a sailor's outer coat, a pilot-coat, as we should now say.

Nine men's morris (M. N. D. ii. 1). "In that part of Warwickshire where Shakespeare was educated, and the neighbouring parts of Northamptonshire, the shepherds and other boys dig up the turf with their knives to represent a sort of imperfect chess-board. It consists of a square, sometimes only a foot in diameter, sometimes three or four yards. Within this is another square, every side of which is parallel to the external square; and these squares are joined by lines drawn from each corner of both squares, and the middle of each line. One party, or player, has wooden pegs, the other stones, which they move in such a manner as to take up each other's *men*, as they are called; and the area of the inner square is called *the pound*, in which the men taken up are impounded. These figures are by the country-people called *Nine Men's Morris* or *Merrils*, and are so called because each party has *nine men*." (James, in Var. Shakespeare.) This, it must be confessed, is not very intelligible, and it is rather remarkable that Nares takes no notice of it. On the contrary, he says that Nine Men's Morris is "evidently only another name" for Nine-holes. In this he must be wrong, as the word *Morris* shows; but Shakespeare may have confounded the two, and have meant Nine-holes, as would seem to be indicated by "filled up with mud."

Nobody (Temp. iii. 2). "The picture of Nobody was a common sign. There is also a woodcut prefixed to an old play of Nobody and Somebody, which represents him" (Singer).

Noddy (Two Gent. i. 1), a fool, or rather perhaps a nobody. "Thersites, the glorious *noddy*" (Puttenham).

"Ere you came here poor I was somebody,
The king delighted in me; now I am a *noddy*."

Dam. and Pith.

It may be connected with *noodle*. It was also a game at cards, something like cribbage, in which the knave was called *knave-noddy*, to which last, it may be, Speed alludes.

Nonce (1 H. IV. i. 2), or Nones, is simply *ones*, *once*, with the paragogic *n*, and signifying that one time.

Novum (L. L. L. v. 2), a game at dice, at which the full number of players would seem to have been five. As the principal throws were nine and five, it was named *Novem-quinque*.

Nuncle, i. e. *uncle* with the paragogic *n*, of which there were so many instances. In Lear, it is the term used by the Fool to the King; and in Fletcher's Pilgrim (iv. 1), Alinda uses it, when assuming the character of a fool; but this may have been a mere imitation of the Fool in Lear. *Uncle* and *Aunt* (M. N. D. ii. 1, W. T. iv. 2) may have been originally only names for elderly persons: the former at least is still used in this manner in Cornwall; and the American custom of so styling elderly negroes of both sexes may be a remnant of it.

Nut-hook (M. W. i. 1, 2 H. IV. v. 4), a hook for pulling down the branches of nuts. It was, as in these places, used figuratively of a bailiff.

Nutmeg. "A gilt nutmeg" (L. L. L. v. 2), was a common gift at Christmas and other festivals.

Object. This word was used, of both persons and things, in the same manner as we now use *subject*. Of persons we still employ it with the ellipsis of *of pity*, as it seems to be used in Tim. iv. 3; but Shakespeare uses it also with that of *of love*. (Two Gent. ii. 4, Cymb. i. 7.) The French also used it in this sense (see Molière *passim*).

One. As this appears to be pronounced *on* (Two Gent, ii. 1), it is assumed that such was its sound, but it was in fact pronounced as at present; for in the Contention, etc., the

original of 2 H. VI., we have "all 's *wonne* (one) to me." In Chaucer's time it was sounded like *own*, for he always writes it *oon*, and it retains this sound in *alone*, *atone*, *only*.

Or ere. This should be *or e'er*; for *or* is *ere*, before, and we have the full phrase *or ever* in the Bible (Dan. vi. 24, Ps. lviii. 8) and elsewhere.

Osprey (Cor. iv. 7). This bird of prey was supposed to exercise a kind of fascination over the fish which it captured.

Out of God's blessing into the warm sun (Lear, ii. 2)—a proverb signifying from good to bad, the origin of which has not yet been shown.

Overscutched huswives (2 H. IV. iii. 2) seems to mean the harlots who had been well whipped in the house of correction. *Scutch* (same as *scotch*), to beat, to scourge, is still used of flax, and in Ireland of a mode of beating out wheat; *huswife* or housewife, signified *hussy*, a corruption of it.

Owch (2 H. IV. ii. 4). This word, whose origin is extremely obscure, seems to signify ornament, jewel, etc.

Owl. "The owl was a baker's daughter" (Ham. iv. 5). Douce says this is a common tradition in Gloucestershire. "Our Saviour went into a baker's shop, where they were baking, and asked for some bread to eat. The mistress of the shop immediately put a piece of dough in the oven to bake for him; but was reprimanded by her daughter, who, insisting that the piece of dough was too large, reduced it to a very small size. The dough, however, immediately began to swell, and presently became of a most enormous size; whereupon the baker's daughter cried out, *Heugh, heugh, heugh!* which owl-like noise probably induced our Saviour to transform her into that bird for her wickedness."

Painted cloth (As Y. L. iii. 2), *i. e.* cloth or canvas painted in oil, used like tapestry for hanging the walls of sitting-rooms and bed-chambers. It was both cheaper and more lasting than tapestry, and, like it, had stories and mottoes on it.

Palabras (M. Ado, iii. 4) and *Paucas* [*pocas*] *palabras* (T. Sh. Ind.) Sp., words, few words.

Parish top (Tw. N. i. 3). It was the custom to keep a large whipping-top in each parish in the country parts for the peasantry to use in frosty weather to keep them warm with exercise.

Partlet (W. T. ii. 3, 1 H. IV. iii. 3), the name of the hen

in Chaucer's Tale of the Nonnes Prest—used in these places of a woman who, like her, gave advice, etc., to her husband.

Passy-measure (Tw. N. v. 1), the Italian *passo mezzo*. It was a slow grave dance, correlative to the Galliard, but with only half the number of steps. It may have been the same as the Pavin (from *pavo*?), which is joined with it.

Patch (C. of Err. iii. 1, M. of V. iii. 5, Macb. v. 3), fool. "Patch was the name of a Fool kept by Cardinal Wolsey, and who deservedly had the honour of transmitting his appellation to a very numerous body of descendants, he being, as Wilson observes in his Art of Rhetorique, 1553, 'a notable fool in his time'" (Gifford on Mass. New Way, etc. iii. 2). He may, however, have been so named from his dress.

Path (J. C. ii. 1), to pace, walk, go along.

"*Pathing* young Henry's unadvised ways."

Drayton, Duke Humphrey's Epistle.

"Where from the neighbouring hills her passage Wey doth
path."

Id. Polyolb. ii.

Pax (H. V. iii. 6), a piece of wood or metal, with the picture of Christ upon it, which was given to the people to kiss at the end of divine service.

Pensioners (M. W. ii. 2, M. N. D. ii. 1). The band of Gentlemen Pensioners was instituted by Queen Elizabeth. It was composed of tall handsome young men, of rank and fortune, who were splendidly attired.

Pict-hatch (M. W. ii. 2) is said to have been a noted tavern or brothel in Turnbull-street, Clerkenwell. The picked hatch or half-door with spikes (whence the name) was a common defence of brothels.

Piece, one, individual. It was, and is, used in English, French, and other languages, both of persons and things. So we say a piece of cannon, a fowling-piece, pieces of money, so much a-piece, *i. e.* to each, etc. A remarkable instance of this use of *piece* occurs in the Roman de la Rose (ver. 16099), where it denotes the individuals of the various species formed by Nature.

"Voyez la bonne *pièce* avec ses révérences!"

Corneille, Le Menteur, v. 5.

The critics are quite wrong in saying that when used of a woman it denoted bad character; for it was merely with an

ellipsis of *of womankind*. Peele says of Helen before her elopement,

"Here, gentle shepherd, here 's for thee *a piece*,
The fairest face, the flower of gallant Greece."

Arraign. of Paris, ii. 2.

"In hope to win that gallant flower of Greece,
Fair Helena, that brave and peerless *piece*."

War of Troy.

We also have,

"I had a wife, a passing princely *piece*" (Mirr. of Mag.);

"Well, she was a delicate *piece*" (Hon. Whore),
of a princess;

"All princely graces

That mould up such a piece as this is" (H. VIII. v. 5),
of Elizabeth, whom Wilson (Life of James I. p. 1) terms
"a glorious and most happy *piece* of sovereignty." We
also meet with "*piece* of virtue" (Temp. i. 2, Ant. and
Cleop. iii. 2), "*piece* of beauty, of enchantment" (W. T. iv.
3). It was also used of men:

"Of base and earthly *pieces*, like thyself" (Albumazar, iv. 7),
to a man;

"You 're both the loveliest *pieces*" (Fletch. Love's Pilg. i. 1),
to men.

Pin (L. L. L. iv. 1)—in archery, the black peg with which
the *clout* or *white* was fastened in the middle of the butt.

Placket (L. L. L. iii. 1, W. T. iv. 3). "*Torace*, the breast
or bulk of a man; also the middle space between the neck
and the thighs; also a *placket*, a stomacher" (Florio). This
puts the meaning of this word beyond dispute. In Winter's
Tale it signifies the part covered by it.

Point-device (L. L. L. v. 1, As Y. L. iii. 2), precise, exact
in dress and manners. It is said to be the French *point
dévisé*; but there is no such phrase in French. It may be
point de vice.

Pomander (W. T. iv. 3), probably, as Minshew says, from
pomme ambre. It was a ball, etc., often of silver, per-
forated, and containing perfumes; so that it would seem to
answer to the present smelling-bottle. Perhaps it was the
same as the pouncet-box (1 H. IV. i. 3).

Poor-John (R. and J. i. 1), dried hake, a coarse kind of food.

Porpentine, a corruption of *porcupine*. Always the form used by Shakespeare; so Portingale for Portugal.

Potatoes (M. W. v. 5). It is curious that this tuber, which had been lately brought to England, should have been regarded, as it was, as an incentive to venery.

Pox, i. e. pocks, were properly the pits or holes *poched* or sunk in the face by the disease now called the *small-pox*, then simply the *pox*. Hence there was no indelicacy in its use by a lady (L. L. L. v. 2).

Pride of place (Macb. ii. 4) seems to mean the greatest height to which a falcon flew, previous to making the stoop. *Place* seems equivalent to *pitch*.

Princock, *princox* (R. and J. i. 5), a pert forward youth. Perhaps *prince-cock*, little prince; *cock* is a diminutive.

Priscian, a celebrated Latin grammarian. Blundering in grammar was termed breaking his head, hence "a little scratched" (L. L. L. v. 1).

Prone (Cymb. v. 4), prompt, ready, unembarrassed.

"With bombard and basilisk, with men prone and vigorous."
Holme, Fall of Rebellion, 1537.

"To delude your subtle father.—I am *prone* to it."
Mass. New Way, iii. 2.

In M. for M. i. 3, *prone* is, perhaps, prepossessing, that makes one *prone* or inclined to.

Pun (Tr. and Cr. ii. 1), to pound, crush. It is the A.S. *punian*, and has been changed to *pound*, just as *hoise* has become *hoist*.

Puppet. "The puppets dallying" (Ham. iii. 2) seems to mean the apparent motion of the babies in the eyes, i. e. the reflections of objects on the outer part of the pupil.

Putter-out (Temp. iii. 3), one who, on going on his travels, placed in the hands of some one a sum of money, on condition of receiving three, four, five, etc. times that sum in case of his safe return. It was a very common practice in those days.

Quail (Tr. and Cr. v. 1) is used figuratively of a loose amorous woman, the quail being regarded as an amorous bird. *Bevy* was used alike of quails and of women.

Quality, profession, occupation (Ham. ii. 2), chiefly the dramatic; the persons of it (Temp. i. 2).

Quarry (*curée*, Fr., *curata*, It. See Bocc. Thes. vii. 76, Orl. Inn. ii. 10, 60), properly the entrails of the game, the part given to the hounds; a heap or pile of slaughtered game (Ham. v. 2, Macb. iv. 3, Cor. i. 1). It was also used of the game itself even while afoot.

Quern (M. N. D. ii. 1), a hand-mill; but in this place Shakespeare evidently uses it for *churn*.

Quiddit and quillet (Ham. v. 1). The first of this is a corruption of the scholastic *quidditas*, and denotes a subtle distinction; the second is the same as *quibble*, whence *quip*, and is a corruption of *quidlibet*.

Quietus (Ham. iii. 1), "a word used by the Clerk of the Pipe and Auditors of the Exchequer, in their acquittances or discharges given to accountants, usually concluding with *abinde recessit quietus*; which is called *Quietus est*" (Reed, note in Dodsley's Old Plays).

Quinapalus (Tw. N. i. 5). This and *Pigrogromitus*, etc., afterwards (ii. 2) used by the Clown, are probably mere words invented by the poet, like the foreign language in *All's Well*.

Quintaine (As Y. L. i. 2). The *quintaine* here alluded to seems to be the simpler one in use in the poet's time. It was formed by a cross bar turning with a pivot on a pole, at one end of which was a figure, at which the player was to run with his lance, and at the other a sand-bag, which would give him a hard blow, if he struck so as not to be out of the way when it came round by the revolution of the bar. A *quintaine* is still to be seen at Offham Green, in Kent.

Rabato (M. Ado, iii. 4), a kind of ruff or collar, *rabat*, Fr. from *rabattre*, to throw back. It is said to have been originally merely the collar of the shirt turned back, as was the case with boys' shirts some years ago.

Rascal (As Y. L. iii. 3, 1 H. VI. iv. 2) "is properly the hunter's term given to young deer, lean and out of season" (Puttenham). This is the sense in which this word is usually understood; but on the other hand we have, in the *Return from Parnassus*, 1666, "I caused the keeper to sever the *rascal-deer* from the *bucks of the first head*. Now, sir, a buck is in the first year a *fawn*; the second year a *pricket*; the third year a *sorrel*; the fourth year a *soare*; the fifth a *buck of the first head*; the sixth year a *complete buck*."

"A new park is a-making there, to sever
Cuckolds of antler from the rascals."

Jonson, Staple of News, iii. 2.

It would therefore appear that the *rascal* was simply the deer that had not yet reached his fifth year, and perhaps the word was *raw* (immature) *skull*. It was used metaphorically in our poet's time as now. Fletcher uses it more than once of a woman.

Ready. This word frequently signifies dressed, and *unready* undressed.

"Bid my wife make her *ready* handsomely,
And put on her best apron."

Queen of Corinth, ii. 4.

"'Tis late; good aunt, to bed: I am e'en *unready*."

Island-Princess, iii. 3.

In 1 H. VI. ii. 1 we have, "half ready and half *unready*, *i. e.* drest and undrest; and in Macb. ii. 3, "manly *readiness*" for men's clothes. To *ready* the hair is still used in some places for combing and arranging it.

Reheat (M. Ado, i. 1), notes played on the horn to call off the dogs.

Regiment (Ant. and Cleop. iii. 6), government, rule; (R. III. v. 3) body of troops, separate command.

Region (R. and J. ii. 2, Ham. ii. 2), the air. The space between the lunar sphere and the earth was divided into the region of air and the region of fire; the air was the region *par excellence*, as nearest to the earth. See *Element*.

Rest. The phrase "set up rest" (All's Well, ii. 1, M. of V. ii. 2, W. T. iv. 3, R. and J. iv. 5) in these plays is figurative, derived from gaming, chiefly at the game of cards called Primero. As this game came from Spain it brought, like Ombre, its terms with it, and *rest* was the Spanish *resto*, which meant not, as is usually supposed, the stake, but the bet or wager, which appears to have been made by the players only. "What shall we play for?—One shilling *stake* and three *rest*" (Florio, Second Fruits). The Spanish phrase for laying a wager, or making a bet at play, was *echar el resto*, put or throw down the sum betted; and this became in English *set up the rest*. The reason perhaps was because this phrase was already in use in a military sense, as the matchlock guns, on account of their weight and the mode of firing them, required a rest or support. The phrase was also used (R. and J. v. 3, Lear, i. 1) for making one's abode.

Restie (Cymb. iii. 6), "dull, heavy, idle, inert" (Bullokar).

Revels (H. VIII. i. 4) seems in this place to be what was called mixed dancing, in which both sexes partook. "Here they take forth the ladies and the *revels* begin" (Jonson, *Masque of Lethe*). Its general signification, however, was sports and amusement of any kind. It comes from *réveiller*, Fr.

Riming rats to death (As Y. L. iii. 2). There is abundant evidence of the belief that in Ireland rats could be killed by metrical charms. This notion would seem to have been common to the whole Celtic race; for M. Villemarqué (*Barzaz Breiz*, i. lxx.) says that when some bad verses were made relating to the cholera in Bretagne, an old peasant observed "au fond, peu importe; l'essentiel était que le choléra fût *chansonné*. Il l'est; la chanson fera fuir la peste."

Roast. "Rule the roast" (2 H. VI. i. 1) was probably used originally of cocks, the proper term being *roost*, as it perhaps was here, where it is printed *rost*. It would thus be similar to *Cock of the Walk*.

Rosemary (W. T. iv. 3, Ham. iv. 5). This plant, for some unknown reason, was held to be a symbol of remembrance, and was used at weddings and funerals.

Rouse (Ham. i. 4). See *Carouse*.

Rue (W. T. iv. 3, R. II. iii. 4, Ham. iv. 5) was called *herb of grace*, probably from its resemblance to *rue*, pity.

Sack (2 H. IV. 1, *et alib.*). There can be no doubt that this celebrated wine was nothing else but what is now called *sherry*, *sherris-sack*, as Falstaff terms it. *Sack* is *seco*, Sp., as it was a *dry* wine; sherry is from the town of Xeres, the guttural *x* being as usual pronounced *sh*. See Naress' long article *Sack*.

Sackerson (M. W. i. 1), a celebrated bear at Paris-garden, named, as was the custom, after the bear-ward.

Safe (Temp. iii. 1, M. for M. i. 1, K. John, iv. 2, Macb. i. 4), secure, from which there is no danger, that may be relied on.

Sanctify (Cor. iv. 6), to bless, make the sign of the cross.

Seel (Oth. i. 3, Macb. iii. 1), to close the eye-lids of a hawk by passing a fine thread through them, with a view to making it tame.

Sennet, *sinnnet*, *cynet*, *signate*, a set of notes on the trumpet or clarion, usually employed to denote the approach of a person of rank. It is perhaps only a corruption of *sonata*, It.

Servant. In the gallantry of those days *servant*, as the correlative of *mistress*, denoted the lover. It came from the French *serviteur*, which occurs in this sense continually in the *Nouvelles* of the Queen of Navarre. In Italian 'cavalier servente' is hardly yet out of use.

Setabos (Temp. i. 2). "The giants [Patagonians], when they found themselves fettered, roared like bulls, and cried upon their great devil, Setabos, to help them" (Eden, *Hist. of Travel*, 1577).

Shard (Ham. v. i), a piece of broken pot, tile, etc. This word has also two other senses—namely, a piece of cow-dung, and a scale, the latter only in these lines of Gower :

"He mighte noughte that serpent dere;
He was so *scherded* all aboute."

Conf. Am. v.

"She sigh her thought a dragon tho',
Whose *sherdes* shinen as the sonne."

Ib. vi.

And it is a question in which of these senses Shakespeare understood *shard* (Ant. and Cleop. iii. 2, Macb. iii. 2, Cymb. iii. 3) when speaking of the beetle. In the first "they were his *shards* and he their beetle," the cow-dung, though the beetle's natal place, could hardly be meant, as he had then to do with only one shard; while supposing the wing-cases to be meant, the sense is plain: in the second "the *shard-borne beetle*" is ambiguous; for *born* and *borne* were the same word: in the third, "the *sharded beetle*" can only mean properly the beetle that has shards, and it is opposed to "the full-wing'd eagle." The fact, then, seems to be that the poet took this word from Gower, and applied it to the wing-cases of the beetle, which he supposed to be the wings, a piece of ignorance in zoology not be wondered at in one who asserted (M. of Ven. v. 1) that the nightingale does not sing by day.

Sheriff's post (Tw. N. i. 5). It was the custom to have painted posts at the doors of city magistrates, on which proclamations, etc. were put up.

Shove-groat, a kind of game. "It requires," says Strutt, "a parallelogram to be made with chalk, or by lines cut upon the middle of a table, about 12 or 14 inches in breadth, and 3 or 4 feet in length; which is divided latitudinally into nine equal partitions, in every one of which is placed a figure in regular succession from one to nine. Each of the players provides himself with a smooth halfpenny [formerly a groat or shilling] which he places upon the edge of the

table, and striking it with the palm of his hand drives it towards the marks; and according to the value of the figure affixed to the partition wherein the halfpenny rests his game is reckoned; which generally is stated at thirty-one, and must be made precisely. If it be exceeded, the player goes again for nine, which must also be brought exactly, or the turn is forfeited; and if the halfpenny rests upon any of the marks that separate the partitions, or overpasses the external boundaries, the go is void."

Shrew. This well-known word is used of men also in Chaucer, signifying, a bad, a wicked person: in its later restriction to women it is nearly synonymous with *scold*. It would seem to come from some lost Anglo-Saxon verb—of which we have a trace in *beshrew*—akin to the German *schreien*, to cry out, scream. *Shrewd*, now used only in the sense of mental acuteness, signified (H. VIII. v. 2) ill, malicious.

Side. "Carry out a side" (Lear, v. 1), means win a game at cards, as "pull down a side" was to lose it. It would seem that these phrases were only used of games where there were partners. *Sides* is still used of athletic games where there are two parties.

Sink-apace. See *Galliard*.

Skains-mate (R. and J. ii. 4). Perhaps the best interpretation of this unusual term is common woman, whore, who, like Doll Tearsheet (2 H. IV. ii. 4), usually carried a knife. *Skain* is the Irish *sgian*, knife.

Sleave, and *sleave-silk* (Macb. ii. 2, Tr. and Cr. v. 1), the soft floss silk before it is twisted.

Sleeve-hand (W. T. iv. 3), cuff or wristband. In the same place *square* is the part covering the bosom:

"Her curious *square*, emboss'd with swelling gold,
Between her breasts the cruel weapon rives."

Fairf. G. of Bul. xii. 64.

Slip. See *Counterfeit*.

Soft, soft you. These expressions, which so frequently occur, are verbs; *soft* coming from *soften*, as *haste* from *hasten*. The meaning is relax, stop, hold back. It may be here observed that the hunting-term *soho* is a combination of *soft* and *hold*, both apocopated, meaning hold back, do not start the hare; and that *tallyho* is *tarry, hold*, let the fox get off, give him law. In like manner *holla* was a term used to a horse (Ven. and Adon, St. 48, As You Like it, iii. 2), to make him stop, stand quiet, and formed from *hold* and, perhaps, *hard*.

Span-counter (2 H. VI. iv. 3), a game played by boys with counters or pieces of money; but it is not well known in what manner. The span or distance between the thumb and the little finger when the hand is on the stretch, had of course something to do with it, as in *Three-hole-span*, a game at marbles.

Speak (K. John, ii. 1, J. C. iv. 3, Cor. v. 3). Editors do not seem to have observed that in these and other places *speak* is synonymous with *say*.

Split. "Make all split" (M. N. D. i. 2), was a common phrase, denoting violence of action; but the allusion is not exactly known. We say "split the sides" with laughter.

Spoons (H. VIII. v. 3). It was the custom for the sponsors at a christening to make a present of spoons, named Apostle-spoons, because the handle was terminated with the figure of one of the Apostles. The spoons were usually of silver. The wealthy gave the entire dozen, others according to their means.

Spy of the time (Macb. iii. 2). This most unusual phrase occurs only in this place. The meaning of *spy* in it must be, exact information. It is very remarkable that Ariosto uses *spia* in exactly the same sense:—

"Non ha avuto Agramante ancora *spia*,
Ch' Astolfo mandi una armata sì grossa."

Or. Fur. xxxix. 79.

See also vii. 34, viii. 68, ix. 14, xxxvii. 90, I Suppositi, v. 6. Could Shakespeare have read Ariosto in Italian? *Spy* does not occur in Harrington's translation; but Gascoigne renders *ebbero spia* in I Suppositi by *had espial*. In Gower (Conf. Am. v.) we have

"My sone be thou ware with all
To seche suche micheries,
But if thou have the better *aspies*
In aunter."

Stalking-horse (As Y. L. v. 4), either a real horse trained for the purpose, or the imitation of one carried by the sportsman by means of which his was enabled to get within shooting-distance of wild fowl.

Statute (sc. staple, merchant) Ham. v. 1, a legal mode of securing a debt on the debtor's land. *Recognizance* in the same place is an acknowledgment by the debtor for the same purpose; *finés* and *recoveries* were legal modes of cutting off an

entail; *double voucher* was connected with a recovery, two persons being required to *vouch* for the tenant's title.

Stell (Lear, iii. 7). It is very doubtful in what sense this verb is used here. It is usually supposed to be the same as *stellar*; but there is no instance of its use in that sense, while in Lucrece, st. 207, and in Son. xxiv. we have it in the sense of *place*, of which (except these passages of our poet) only the following instance has been given, and that of the subst., not the verb. "The said *stell* of Plessis," Danet, Comines. *Stelle* and *stel* are the German and Dutch, *stead* the English, for place.

Sticking-place (Macb. i. 7). The best explanation of this seems to be that which supposes it to be the point to which the strings of musical instruments are screwed up in tuning.

Stickler (Tr. and Cr. v. 9), one whose office it was, at single combats or trials of skill, to stand by and see fair play, and to end the matter when he deemed it right to do so. He bore a *stick*, whence the name. Like some other words it has somewhat changed its meaning, for it now means one who *contends* for something.

Stint (R. and J. i. 3, Tr. and Cr. iv. 5, Tim. v. 5), cease, stop, put an end to. "*Stint* thy babbling tongue" (Jonson, Cynth. Rev. i. 1). "*Stint* thy idle chat" (Marston, What You Will). "*Lacrimas supprimere*, to *stint* weeping" (Baret, Alvearie).

Strachy. "The Lady of the Strachy" (Tw. N. ii. 5). What the allusion is here, and the meaning of *Strachy* are alike unknown. Payne Knight conjectured that this word may be a corruption of *Stratico*, the title of the Governor of Messina; but this is very dubious.

Stuck (Tw. N. iii. 5, Ham. iv. 7), seems to be a corruption of *stocco*, It., a rapier.

Sword. Swearing by the sword (W. T. ii. 3, Ham. i. 5), was in effect swearing by the Cross, as the hilt and blade were separated by a cross bar of metal.

Take (M. W. iv. 4, Ham. i. 1, Lear, ii. 4), to strike, blast, infect. Here it is used in a causative sense, with an ellipsis of the object, as disease, etc.—*Take in* (Ant. and Cl. i. 1, iii. 7, Cymb. iv. 2) is the same as the simple *take*. It is a mere translation of the Dutch *ennemen*, learned in the wars of the Low Countries.—*Take with* (1 H. IV. ii. 4, R. and J. iii. 5), cause to understand, keep, as it were, in the same pace

with.—*Take up* (All's Well, ii. 3, 2 H. IV. i. 2), sc. money or things on credit.

Tawdry (W. T. iv. 3), a corruption of Saint Audrey (*i. e.* Ethelred), the *t* being, as was so frequently the case, transferred to the following word. A fair was held, chiefly at Ely, on St. Audrey's day (Oct. 17), at which toys, etc., were sold, among these a kind of silken necklaces, much worn by the country-maidens. We should perhaps say simply, lace; for Spenser has

“ And gird your *waist*
For more fineness, with a *tawdry-lace*.”
Shep. Cal. iv. 135.

Tawny. This is simply tanned, *i. e.* of a brown colour like that of tanned leather. Hence in 1 H. VI., the Bishop's men are in “tawny coats,” *i. e.* coats of some variety of brown colour.

Tear a cat (M. N. D. i. 2), an expression of ranting violence of which the origin is merely conjectural.

Tennis. The figurative expressions in these plays derived from this game are:—*Bandy* (R. and J. ii. 5, Lear, i. 4 *et alibi*), to strike and drive the ball with the racket. *Hazard* (H. V. i. 2) is, says Steevens, “a place in the tennis-court into which the ball was sometimes struck.” *Chace* (*ib.*) is, says Douce, “that spot where a ball falls, beyond which the adversary must strike the ball to gain a point or *chace*. At long tennis it is the spot where the ball leaves off rolling.” Steevens quotes from Sidney's *Arcadia*, book iii. “Then Fortune—as if she had made chaces enow on the one side of that bloody tennis-court—went on to the other side of the line.” Surely, according to this, with which Shakespeare agrees, a *chace* was not a *spot*. The *line*, it may be observed, ran along the court at right angles to the wall against which they played.

Tercel (Tr. and Cr. iii. 2), and *tassel-gentle* (R. and J. ii. 2), the male of the goss-hawk, *tiercelet*, Fr., so called, it is said, from being a *third* less than the female, or, some say, as being one of three in a falcon's nest, the other two being always females. The epithet *gentle* denoted its docility.

Termagant (Ham. iii. 2), an imaginary being, in the old mysteries and moralities, usually associated with Mahound, *i. e.* Mahomet, and of a furious violent character. The word still remains, but in a somewhat different sense. It comes,

it is said, from *Trivagante*, It., used in the same manner. May not the remote origin be *Ter-* (i. e. *Tris-*) *megistos*?

Thewes (2 H. IV. iii. 4, Ham. i. 3, J. C. i. 3). In these places Shakespeare uses this term in a corporeal sense of the sinews and muscles, and he may have been the first who did so. It properly denotes the qualities of the mind, from *theaw*, A.S., and is akin to *Tugend* Germ.

Thread and thrum (M. N. D. v. i). The *thread* is the warp in a web; the *thrum*, the tufts formed by the ends of the thread beyond the web. The two taken together therefore form the whole.

Three-farthings (K. John, i. 1), pieces of silver coin of that value; of course extremely thin and liable to crack.

Three-man song (W. T. iv. 3), a song for three voices. By way of a joke derived from this we have "*three-man beetle*" (1 H. IV. i. 2).

Three-pile (M. for M. IV. 3, W. T. iv. 2, L. L. L. v. 2), the finest kind of velvet. The name alludes to something in its construction. From *pilum*? *Terciopelo* is the Spanish for velvet.

Tick-tack (M. for M. i. 3), same as tric-trac, a game similar to draughts. "This is the plain game of tick-tack, which is so called from *touch and take*; for if you touch a man you must play him, though to your loss" (Comp. Gamester, p. 113).

Tide. "A parted just at turning of the tide" (H. V. ii. 3). Here the critics tell us of a superstition connecting death with the tide of the sea. But as it is added "between twelve and one," I think we may take *tide* in its original sense of, time.

Tire, in falconry (from *tirer*, Fr.). The hawk or any other bird of prey, was said to *tire* on its food when it dragged or tore it to pieces. Shakespeare uses the word metaphorically (Tim. iii. 6, Cymb. iii. 4).

To. Like *zu*, G., *te*, D., this particle occurs continually in Shakespeare in the sense of *at*. "*To* Milan let me hear from you by letters" (Two Gent. i. 1) is an instance generally not understood by the editors. See above, p. 343. It is also used with an ellipsis of *compared* in Two Gent. ii. 4, Ham. iii. 1, and elsewhere.

Toad (As Y. L. ii. 1). It was a notion in those times that the poor innocent toad had in the interior of his head a stone endued with great virtues, named *borax* or *stelon*. See Fenton, Secret Wonders of Nature, 1569, and other authors.

Perhaps the notion originated in the great brilliancy of the toad's eye, which may have been termed 'a jewel.'

"If I but once lay hands upon the slave,

That thus hath robb'd me of my dearest jewel (his eye)."

Lingua, v. 6.

Tokens (L. L. L. v. 2, Ant. and Cl. iii. 8), the spots on the body denoting the plague. The house in which there was one or more persons who had them was shut up, and *Lord have mercy upon us!* put over the door.

Too. This word occurs in the sense of *trop*, Fr., *i. e.* excessively, in Com. of Err. i. 2, L. L. L. ii. 1, Temp. ii. 2, and other places. For the difference of *trop* and *too*, *assez* and *enough*, see what I have written in Notes and Queries, 3 Ser. x. 430.

Tray-trip (Tw. N. ii. 5), the name of some game, probably played with dice; but of which we have no description.

Tribulacion. "The Tribulacion of Tower-hill or the Limbs of Limehouse" (H. VIII. v. 3) are supposed to have been the names of two Puritan congregations.

Triple (All's Well, ii. 1, Ant. and Cl. i. 1), third, one of three, a sense only to be found in Shakespeare.

Troll-my-Dames (W. T. iv. 2), a corruption of the French *Trou-madame*, a game also called *Pigeon-holes*, our present bagatelle.

Trossers (H. V. iii. 7), the tight, close-fitting pantaloons worn by the native Irish. Hence *trowzers*.

Truckle-bed (M. W. iv. 5, R. and J. ii. 1), a bed on castors (*trochlea*) for the use of the servant, who lay in the same room with the master or mistress. During the day it was run under the state-bed, and at night was drawn out at the foot. It was also called *trundle-bed*.

Truepenny (Ham. i. 5). Mr. Collier says he was informed that in the mining-districts of the Midland counties this term signifies a particular indication on the soil of the direction in which ore is to be found.

Try with main-course (Temp. i. 1). "To hale the tack aboard, the sheat close aft, the boling set up, and the helm tied close aboard" (Smith, Sea Grammar, 1627).

Tub (M. for M. iii. 2, H. V. ii. 1, Tim. iv. 3). It was one of the modes of curing the venereal disease to put the patient in a heated tub, where he was sweated, being at the same time fed on mutton roasted dry, etc.

Tucket (H. V. iv. 2), the Italian *toccata*, a blast of the trumpet for a charge or advance.

Turk Gregory (1 H. IV. v. 3). In this are united two objects of the utmost horror and fear, the Grand Turk and the famous Pope Gregory VII., as depicted by Foxe in his *Book of Martyrs*.

Turnbull-street (2 H. IV. iii. 2), a street in Clerkenwell, now restored to its original name of *Turnmill-street*. It was the resort of bullies, whores, *et id genus omne*.

Two and thirty a pip out (T. of Sh. i. 2), *i. e.* thirty-one; the allusion being, it is said, to a game of cards called *Bone-ace* or *Thirty-one*. A *pip* is one of the spots on the cards.

Utis (2 H. IV. ii. 4), or *Utas*, the eighth day after a festival, or Saint's-day: from *huit*, Fr. As it was a holiday, it came to signify sport, festivity, amusement in general.

Veal. "*Veal*, quoth the Dutchman" (L. L. L. v. 2). In Dutch *Veel* is much, many, often. Here it seems to answer to *Much*!

Veney, renew (M. W. i. 1, L. L. L. v. 1), an assault in fencing—from *venue*, Fr., a coming-on. It was the Italian *stoccata*.

Vice (Tw. N. iv. 2), same as *Iniquity*, which see.

Vie (T. Sh. ii. 1, Ant. and Cl. v. 2), to bet, lay. The noun is the French *envi*, the Spanish *envite*.

Virginal (W. T. i. 2). The virginal was the first form of the pianoforte. It was rectangular, differing in this from the spinnet, the harpsichord, and grand piano. Nares, who had seen the instrument, describes it exactly. It was sometimes called a *pair of virginals*, as an organ was a *pair of organs*, in allusion probably to the set (pair) of keys.

Wanton (from *wendan*, A.S., turn, change?) seems to have originally signified yielding, changeable. We have "the wanton green" (M. N. D. ii. 2), "the wanton rushes" (1 H. IV. iii. 1).

Water-work (2 H. IV. ii. 1) seems to mean work done on cloth in water-colours, or distemper.

Weaver (Tw. N. ii. 3, 1 H. IV. ii. 4). Weavers, from the sedentary nature of their work, seem to have been much addicted to singing, especially psalms. By the *three souls* in the first of these passages is meant the *vegetative, sensitive*, and *reasonable* souls, which were held to compose the soul.

Weyard. This is the way in which Shakespeare spells in

Macbeth the word which in G. Douglas and Holinshed is spelt *weird*.

Wheel (Ham. iv. 5), the burthen in a ballad, a translation of *rota*, probably on account of its coming round and round.

Whiffler (H. V. v. Chor.), a fifer, who went first in a procession. It then came to be used of any one who went before to clear the way.

While, whiles, whilst. The first of these words is a noun, signifying time; the second is the adverbial genitive of it, and the third this last with a paragogic *t*. *While* is used adverbially, like *whiles*, with an ellipsis of *in the*. It also occurs, as in the following passages, with an ellipsis of *to the, till the*. "The Romans had a law that every man should use shooting in peace-time, *while* he was forty year old" (Ascham, Toxoph. p. 16). "When the conjured spirit appears, which will not be *while* after many circumstances," etc. (K. James, Demonol.).

"I may be convey'd into your chamber. I'll lie
Under your bed *while* midnight."

B. and F. Wit at sev. Weap. ii. 2.

"Cleanthus, if you want money to-morrow, use me,
I'll trust you *while* your father's dead."

Mass. Old. Law, i. 1.

"Blessings may be repeated *while* they cloy."

Waller, Ans. to Suckling.

In Lincolnshire *while* is used at the present day for *until*. This is evidently the sense in which *whiles* is used in Twelfth Night, iv. 3; for Macb. iii. 1 see the note.

Whistling. In falconry the whistle was, for the bird, the sign of starting and of returning. The term of the former was *whistle off* (Oth. iii. 3) against the wind after game, *down* the wind if cast off as worthless and untameable. "I have been worth the whistle" (Lear, iv. 2) seems to refer to the whistle of recall. "As a long-winged hawk, when he is first *whistled off* the fist, mounts aloft, and for his pleasure fetcheth many a circuit in the air, still soaring higher and higher, till he come to his full *pitch*; and in the end, when the game is sprung, comes down amain, and stoops upon the sudden" (Burt. Anat. of Mel. ii. 1-3).

Who (M. of Ven. ii. 7, *et alibi*). This pronoun was often used, as here, of things. Hence we still use the gen. *whose*.

Wild-goose chase (R. and J. ii, 4) was something like our steeple-chase. There were only two riders; and when one got the lead, the other was obliged to follow wheresoever he went.

Winchester goose (1 H. VI. i. 3, Tr. and Cr. v. 11). This is said to be a swelling caused by a disease got in the stews. The latter passage, however, might intimate that it was a denizen of them. The origin of the phrase is supposed to be the circumstance of the stews being chiefly on the Bankside, which was under the jurisdiction of the Bishop of Winchester; the proximity of the river may have caused the use of the term *goose*.

Wish (M. Ado, iii. 1, M. for M. iv. 3, Ant. and Cl. i. 3), advise, recommend; (T. of Sh. i. 1) to introduce.

Wit. This word was the same as *esprit*, Fr., and meant mental power, talent. Thus we have *wit* and *humour* still in use, but with changed signification; for it meant talent and character (individuality), as we have "wit and judgment" (Oth. iv. 2); or perhaps there may be an ellipsis of *good* with *humour*. The "five wits" (Tw. N. iv. 2) are said to be the five mental powers, "common wit [sense], imagination, fantasy, estimation [judgment], and memory" (Hawes, Bell. Pucel. ch. xxiv. ap. Malone). They were probably originally the five senses; but Shakespeare (Son. cxli.) clearly distinguishes them.

With (T. Sh. iv. 2, Ant. and Cl. v. 2, *et alibi*), by, a sense it still bears, but not as in these places.

World. "Go to the world" (All's Well, i. 3), "be a woman of the world" (As Y. L. v. 3), be married, have, as it were, a place in the world.

Worm (Ant. and Cl. v. 2, *et alibi*), snake, serpent, *wyrm*, A.S. Among Shakespeare's other errors in natural history seems to be that of his supposing (M. N. D. iii. 2, R. II. iii. 2) the adder to sting with its tongue. See, however, Ham. iii. 4, 3 H. VI. i. 4. Webster actually says,

"Repentance then will follow, like the sting
Plac'd in the adder's tail."

Vitt. Coromb. ii.

J. Bunyan says of himself that having seized an adder, and "stunned her with a stick, he forced open her mouth, and plucked out her *sting* with his fingers," meaning probably her fangs.

Yaughan (Ham. v. 1). This might be taken for a corruption of Vaughan; but it is the Danish and German *Johan* (*Y* for *J*), John. Jonson has (Ev. Man out, etc. v. 4) "a few, one *Yohan*." Shakespeare got Johan along with the other Danish names—Guildenstern, Rosencrantz, Osric.

THE END.



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